CINEMATOGRAPH WEEKLY

Kine Weekly

JANUARY 28, 1960
Vol. 512 No. 2730

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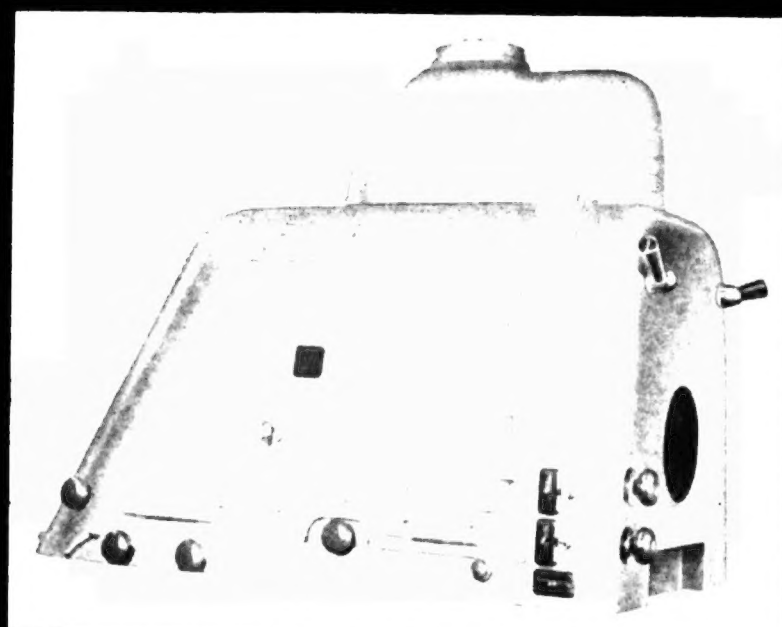

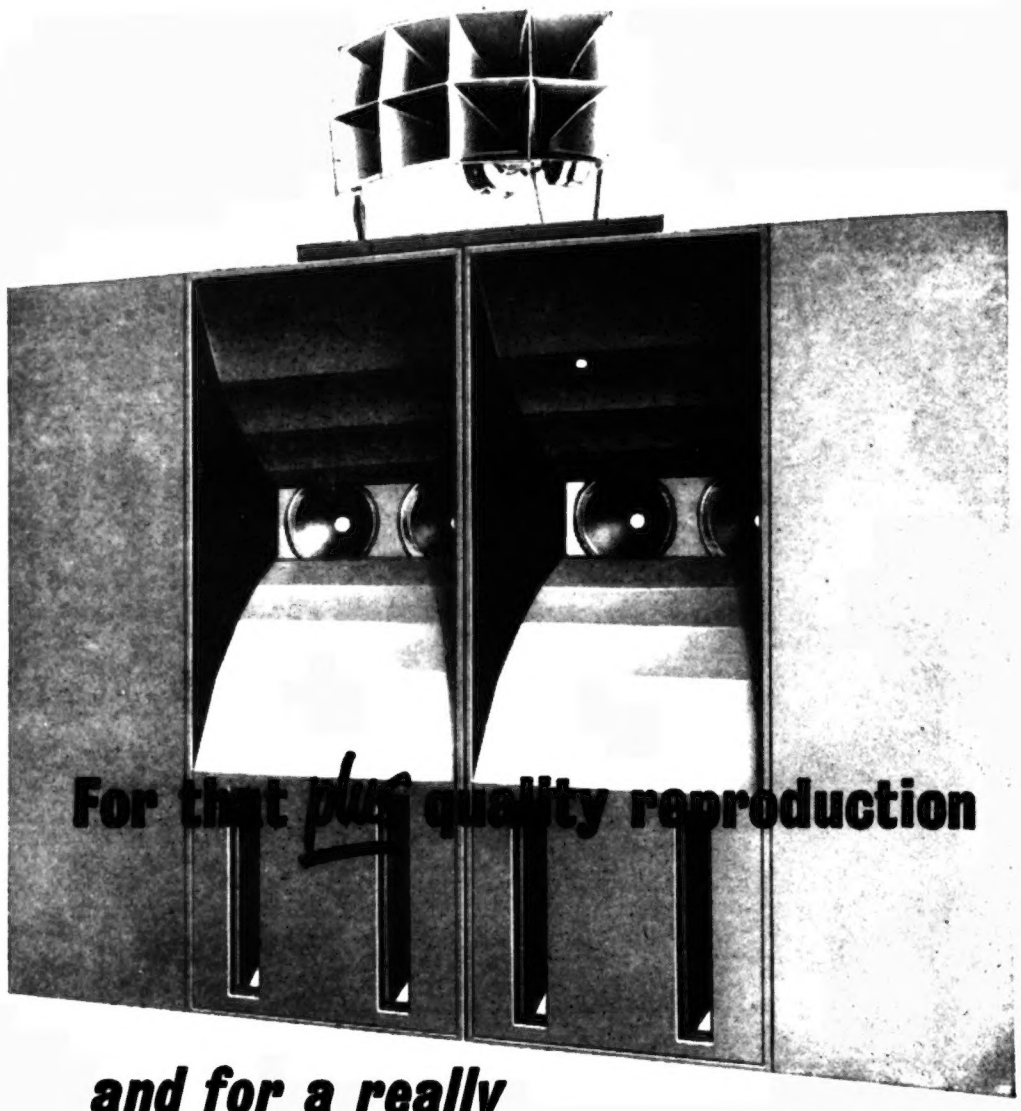

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SHEFFIELD	ODEON
LONDON	ASTORIA
LONDON	DOMINION
LONDON	METROPOLE
MANCHESTER	GAUMONT
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ABERDEEN	ODEON
CARDIFF	CAPITOL
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CARDIFF	OLYMPIA
EDINBURGH	NEW VICTORIA
GLASGOW	GAUMONT
NEWCASTLE	QUEEN'S HALL
LEEDS	MAJESTIC
BIRMINGHAM	WEST END CINEMA
MIDDLESBORO'	ODEON
BOURNEMOUTH	ODEON
LIVERPOOL	ODEON
BRISTOL	ODEON
DUNDEE	CAPITOL
LEEDS	RITZ
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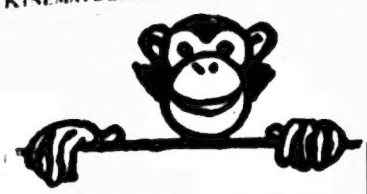
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Kine Weekly

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No. 2,730 Thursday, January 28, 1960 Vol. 512

Everyone loves
Lyons Maid

News highlights . . .

Clause 8 out of Films Bill

THE controversial Clause 8 of the Films Bill was deleted by the government in the Report Stage in the Commons on Tuesday evening.

This was the result of an all-party move sponsored by Conservative William Shepherd and Labour MPs Mrs. White, Sir Leslie Plummer and Stephen Swingler.

It had the blessing of both the FBFM, which had originally opposed the clause, and of the BFPA, which had originally inspired and supported it. The clause lays down that for a film to qualify as British—"every person who, in addition to one producer or director, was engaged in making the film as a producer or director was . . . either a British subject or citizen of the Republic of Ireland, or ordinarily resident in a British Dominion."

A Labour amendment to leave out Clause 7 which laid down that the definition of a studio shall include the insertion after the words "photographs taken," the words "or sound recordings made," was negatived without a division.

No tax or levy for television

THE Government is not prepared to place independent television contractors under the same tax and levy obligations as film exhibitors. This was made clear in the Commons on Tuesday when Stephen Swingler challenged the Board of Trade.

He asked whether "in view of the purchase by television contractors of film companies for the purpose of acquiring films for exhibition on television, Mr. Maudling will bring forward legislation to impose on television authorities similar obligations to those imposed upon exhibitors."

Mr. Rogers, for the Board of Trade replied that he could not see that this would be appropriate under the Films Act.

Mr. Swingler said it was now obvious that more and more films would be shown on television. He declared it must be wrong that there should be a difference between the obligations of cinema exhibitors and those of TV exhibitors.

Mr. Rogers replied by invoking the Television Act (Section 31 D) which, he said, laid down a duty of showing a proper proportion of British films. It laid down this duty on the Independent Television Authority.

Mr. Swingler protested that this was not at all a specific obligation. The cinema levy should certainly also be applied to the television companies.

Mr. Rogers: "This is really a matter for the Postmaster-General (J. R. Bevins) and not for me."

CFF and levy payments

JOHN DUGDALE asked the Board of Trade in the Commons on Tuesday to say how much grant was given each year to the Children's Film Foundation. John Rogers replied that the Foundation receives no grant from public funds, but under the 1957 Act the levy agency could make payments. During the last three years payments of up to £125,000 have been approved.

Mr. Dugdale suggested that it was wrong that the agreement of all the exhibitors within a three-mile radius must be secured before a film could be shown to children. Did this not mean that only second-class films were made available?

Mr. Rogers: "The foundation's booking manager tries to be as helpful as possible about suggesting alternative titles."

Mr. Dugdale protested that this must mean that children could not see certain films because local exhibitors would not allow them to be shown. There was no answer.

Unions' plan to control films on TV

IN A BID to curtail the number and frequency of feature films on television the Federation of Film Unions has called for an immediate meeting between representatives of the BBC, ITA, the commercial television contractors, film trade bodies and film unions.

The federation proposes the formation of a body representative of all interests to control the release of films to television on a restricted basis.

If the suggestion is rejected outright by any of the parties—particularly by the programme contractors—the federation will consider industrial action to prevent the showing of the films.

This is disclosed in a policy statement released this week following Thursday's meeting of the federation. And it was underlined by chairman Sir Tom O'Brien and secretary George Elvin at a press conference on Monday.

The federation further asks that even before the suggested meeting is held the directors of television companies who also have film interests should state categorically that until an agreement is reached they will not transmit any more feature films on television.

Films which are already advertised will be exempted.

Policy document

The Federation's points are contained in a policy document which has been sent to all interested parties.

The federation has asked FIDO for a meeting to discuss arrangements for calling the meeting.

Said Sir Tom: "Our immediate aim is to establish an official trade body, representing all industry interests, and similar in many ways to the Cinematograph Films Council, which would limit the age, type and number of films on television.

"We do not want to replace FIDO but to create an extension of it. We think the original idea of FIDO was laudable but as it stands it doesn't go far enough."

Both Sir Tom and George Elvin made it clear that the recent Danny Angel-John Woolf deal, involving the sale of 55 films to television, has not been taken for granted.

"In my opinion," said Sir Tom, "this deal was made before they had fully assessed the kind of reaction it would have in the unions and the trade generally."

The policy document emphasises that the Angel-Woolf deal is not the cause of the present controversy; the transaction merely pinpoints it.

"But this does not mean we wish to pass over it lightly," says the document. "In our view John Woolf and Major Angel have done a great

continued on page 7

Viewpoint

CONTROL BY CONSENT

IT IS now clear what the Federation of Film Unions meant when it suggested that a body should be set up to regulate a supply of feature films to television.

The Federation cites the example of the Cinematograph Films Council which effectively controls the extension of quota life of British films. But it visualises a body representative of the film and television industries, and, of course, the unions, and not an official government body—at least in the initial stages.

The proposal put forward recalls the industry's earlier attempt to reach agreement with television on the release of British films to television on a restricted scale. An agreement was in fact made with the BBC but the independent television contractors would not negotiate with the industry, and, furthermore, the agreement with the BBC broke down because the types of films required by the BBC were not forthcoming.

However, circumstances have changed and the interests concerned cannot underestimate the union threat to disrupt the showing of feature films on television if the contractors are not prepared to make an appropriate arrangement with the film industry.

In our television page this week an executive of a programme contractor is quoted as stating that it is still not too late for both sides to get together and work out a solution.

If this is an earnest of opinion among the programme contractors, especially those not directly linked with the film industry, then no time should be lost in arranging a meeting to explore the possibilities of reaching an agreement. Sir Tom O'Brien stated that the Federation proposed to seek a meeting with FIDO to discuss the proposals.

As the major trade associations are represented in FIDO it is the appropriate body to sponsor an exploratory meeting.

Although the recent television deal has inspired a reaffirmation of support for FIDO the industry must look beyond the horizons of the defence organisation to seek a satisfactory solution to the controversial problem.

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Long Shots

WHAT is the reason for the crystallisation of the trade unions' attitude towards the sale of films to television?

It is clear that the unions are very much concerned with the decline in the production of British films specifically for television.

The union is not so much concerned with the Associated-Rediffusion deal with John Woolf and Danny Angel as with the principle of the programme contractors buying old cinema films as a cheap way of filling programme time.

The Federation takes the view that it is against the best interests of the public to show old material that was not specifically produced for the medium; that it deprives union members of employment in the television production field and, furthermore, that the programme contractors should bend their vast resources, and huge profits, to producing better quality material to meet the programme needs of the television medium, technically and entertainment-wise.

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IT IS pointed out that the document is the responsibility of the Federation and that it has been considered by the Safeguards committee, which is representative of the six unions, and it is emphasised that the unions associate themselves in general terms with the statement and have pledged their co-operation in support of any action that may be considered necessary.

The Federation is sharply critical of the industry generally and FIDO specifically for what is considered their failure to solve the problem of the sale of films to television.

The Federation's approach to the problem differs in principle from that of American unions, which, at the present time, are seeking a share for their members of the residual earnings of films sold to television. As a matter of policy the Federation is not seeking such benefits for its members.

One proposal of the Federation is that the unions should seek the insertion of a clause in members' contracts with producers which would prohibit the showing of films on television without the consent of the unions or the individuals concerned.

The document makes it clear that the Federation has no objection to the restricted release of good quality films to television, subject to control by a body representative of all interests, and providing that it does not prejudice the interests of the film industry and, of course, union members.

It is to the credit of the Federation that it does not propose precipitate action by unions before there has been an opportunity for round-the-table discussions. But the Federation warns that the unions will not hesitate to take industrial action if the proposals are rejected out of hand. The Federation also intends to make it clear to Associated-Rediffusion that it will take action if any of the 55 films involved in the recent deal are shown on television without prior consultation with the unions.

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THE resistance of the CEA and the KRS to the pay and conditions claims of NATKE is evident in the decision to hold negotiations in abeyance until after the Budget. The exhibitors, in particular, have shown that they are not prepared to budge from their present position where they have offered a small concession to NATKE in exchange for an extension of the existing agreement.

It is now up to the Chancellor. In the face of declining attendances and revenues, exhibitors have a strong case for resisting NATKE's claims but, if the Chancellor meets the industry's plea for total abolition, or at least a substantial reduction in the discriminatory tax, the atmosphere will be created for reconsideration of the employees' case. Undoubtedly, they have a justifiable claim for a share of any benefit that is bestowed upon the industry.

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THE way has been made clear for the government to withdraw the controversial Clause 8 in the Films Bill now before Parliament. Originally inspired by the BFPA, it has been vigorously opposed by the FBFM on the grounds that it will militate against the much-desired development of Anglo-U.S co-production.

Since the original proposal was put forward by the BFPA there have been considerable changes in the British production scene and in the thinking of BFPA members.

The decision of the BFPA to withdraw its support of the clause demonstrates that the two producer associations are now on common ground on the subject, and there was no reason now why the government should insist upon its inclusion.

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THOSE interested in the entertainments industries in Russia will find something to ponder in the official report of the six British entertainment

Rank Screen Services has produced a two-minute film at Pinewood Studios on behalf of World Refugee Year, in which the Duke of Edinburgh makes an appeal. It will be released in mid-February. The Duke is welcomed at the studios by Bill Annett, managing director of RSS

orkers' trade unions. The unions were repre-nted in the delegation which visited Russia at e invitation of the Cultural Workers' Union f the USSR.

The report, published in pamphlet form—price —covers the theatre, including opera and let; music; cinema; variety and circuses and io and television.

Our interest is naturally focused upon the ema. But if anyone entertains hopes of enjoy- a profitable share of a potentially lucrative ket they are liable to be sadly disillusioned the report.

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AT the present time, the report states, a new ture becomes available about every three days. 1958 Russia produced 126 features, 103 art ms, 656 other short films and 1,425 newsreels.

The current seven-year plan aims to double the present output.

But the rate of increase will be more than that f the plan to produce 365 features a year by 1965 atures.

This figure, according to the report, is expected o meet all demands in the foreseeable future and further expansion is not contemplated beyond that target. The emphasis will then be placed upon improvement of quality.

In the meantime, the report states, Russia will import 100 features a year to make up the total of 365 a year required. The ratio of imports will be 60 to 40 in favour of socialist countries.

The report is not clear on the point, but it would seem from the figures given that imports will diminish as domestic production expands towards the target figure. If that is not the case, then the report is somewhat misleading.

Reference is made to rapid technical advancement in Russia, particularly in systems comparable to CinemaScope, Cinerama, Todd-AO and Circorama.

The report is briefer than one might expect, but it throws light on many aspects of the industry including production facilities, training of personnel, pay, conditions of employment, social amenities, and the role of the trade union.

It also refers to the importance attached to children's cinemas which, in addition to showing films, also cater for instruction in drama, dancing and so on. There are six such cinemas in Moscow alone.

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SOON, on a date yet to be decided, patrons at about 80 cinemas in central and north-west London will be tempted by an entirely new and very attractive pack, devised by the catering division of Schweppes, for Kia-Ora Cup Squash.

It is a plastic container for the company's soft drinks to replace the present wax-paper containers and the reason for the limited distribution at first is due to the fact that, at the moment, only the Blackfriars depot has the necessary equipment to handle the plastic containers.

Distribution will gradually be spread over the whole of London and then, as more equipment becomes available to the company's various agencies, to the whole of the country.

This method of introduction by easy stages is, in fact, a safeguard against cinemas — and Schweppes—being unable to meet demand, for both general manager Roddy Watson and Gordon Harris, the Kia-Ora Cup Squash sales manager, are quite confident that the new pack will at least double the volume of sales. Having seen and sampled it, I am not surprised at their confidence.

In any case, the whole exercise has been very carefully planned in co-operation with Charles Lewis and T. H. Macdermott, sales executives of CMA and ABC respectively, and other circuits and Roddy Watson is quite prepared to speed up the extension of the new service if events demand it.

There is, however, no harm in being initially cautious with such a remarkable evolution. Certainly the Schweppes research department has not allowed enthusiasm to outstrip performance.

Chief of research W. Price-Davies told me that they had been working on ideas for a new container for ten years, and though they had now settled on the present polystyrene material, they were still experimenting towards improvement.

I hope patrons will show their appreciation of such tireless effort (even if only unconsciously) by justifying the Kia-Ora confidence in bumper sales.

An agreement signed recently between top Brazilian showman Paulo Sa Pinto and Rank Filmes Do Brasil, assures Rank of the finest release outlet in Sao Paulo. The deal is for 28 top British pictures. At the signing are I. E. Mello, Rank sales manager, Brazil; J. Pavan, " Empreza " manager in Sao Paulo; Paulo Sa Pinto; H. Wilhoit, Rank manager, Sao Paulo; T. M. Lindner, managing director, Rank Films de Brasil

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JOHN R. CLARK, recently elected president and general manager of Technicolor Inc. and the Technicolor Corp., following the retirement of Dr. Herbert Kalmus, has been formally elected chairman of the board of the British Technicolor company.

The post was also formerly occupied by Dr. Kalmus whose name has been synonomous with the development of the Technicolor process and the growth of the concern on a world-wide basis.

Mr. Clark is no stranger here for he has served the Technicolor companies for some 24 years and was on the board of the British company.

Mr. Clark has an academic background. The son of a professor, author and editor of science and mathematics publications, he graduated from Columbia University and undertook graduate work at the Berkeley University of California.

He started with Technicolor in the manufacturing and research department; was appointed chief executive officer in 1959, later becoming executive vice-president.

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THERE seems to be no end to the astonishing run of success of Anglo Amalgamated and Peter Rogers and his team.

Their latest picture, " Please Turn Over," made as a break from the cycle of " Carry On . . . " subjects, opened on the ABC circuit in North-West London on Sunday, and the takings topped those for " Carry On Nurse " by several hundred pounds, although, I gather, the film was playing in four or five fewer cinemas.

So it looks as though " Please Turn Over " is set to break the record set up by " Nurse," " Sergeant " and " Teacher."

Reporting on this opening success, Josh Billings adds this comment: " And this is without a West End run. Another dazzling feather in Peter Rogers' cap."

Invariably, distributors get a little worried when a film does not have a West End showing. In this case Anglo could not get a West End date because cinemas were just not available. However, Nat Cohen and Stuart Levy put on the usual press show for the national critics. This decision paid handsome dividends for the film won an exceptionally good press.

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I HEAR that Marcus Cooper, whose recording studio at St. John's Wood came into operation last year, has been joined there by John Byers, who was for many years associated with the BBC.

Although he has been with the BBC since 1939 —as programme engineer, and then as film technical manager—John Byers is, of course, a man of the cinema as much as of television, for he carried out recording for some of the early talkies for HMV, and later co-operated with Capt. H. J. Round in the design of the Visatone film recording equipment, and from 1932 until he went to the BBC, he was a recordist at Shepperton Studios.

A feature of Marcus Cooper's recording studio is the scoring and re-recording theatre, which has a throw of 30ft. and a width of 16ft. and is equipped with an 8-channel mixer console, which has provision for automatic balance control for recording a commentary over music and effects.

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SAM GOODMAN of Data is justifiably satisfied with the progress made with the company's " Mining Review " series.

The 150th issue goes out on release on Monday, February 1. The series is now in its 13th year of production, which points to the fact that it not only satisfies the sponsors, but also has popular appeal.

The review now enjoys a theatrical distribution to some 900 cinemas every month.

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OLDER members of the trade will be sorry to hear of the death last week of Charles Long, one of the pioneer exhibitors. During 41 years in the industry, he owned or managed cinemas in most areas of the country, starting in Deptford in 1908.

For several years before he retired in 1949 he worked for the Odeon circuit.—**The Stroller.**

News of the Week

Why BFPA changed its attitude

THE BFPA decided last week to join the FBFM in opposing the inclusion of Clause 8 in the Cinematograph Films Bill, the Report and Third Reading stage of which was taken in the House of Commons on Tuesday.

Members of the BFPA executive council held a special meeting at the week-end to reconsider their attitude towards the clause, which provides a qualification that either the producer or director of a Quota film must be British or an ordinary resident in H.M. Dominions.

In a statement issued afterwards, the association said: "The meeting gave full consideration to the safeguards already embodied in film legislation as well as to other factors, e.g. the means by which the issue of labour permits for foreign film producers and directors is regulated jointly by the Ministry of Labour, employers' organisations and the ACTT.

"Bearing these in mind, and with a desire to place no unnecessary restriction in the way of Anglo-American co-operation in the field of film production, the council decided that the retention of an additional safeguard as set out in Clause 8 was not justified and support for it is accordingly being withdrawn."

The Board of Trade and Members of Parliament have been notified of the association's views.

NATKE-KRS talks are adjourned

TALKS between NATKE and the KRS over the unions' recent proposals have been adjourned until 14 days after the Budget statement.

A similar agreement has been reached by the union with the CEA.

Oberhausen shorts festival grows

THE West German Week of Shorts Films in Oberhausen will be held from February 22-27.

The growing importance of this international festival with an educational character is shown by the fact that this year it has received, for the first time, the official recognition of the International Federation of Film Producers' Associations. Also the International Federation of Film Journalists—the FIPRESCI—has decided to award its prize to the best short screened at Oberhausen.

John Grierson has agreed to act as chairman of the official jury for the second year running. This body will consist of four delegates of Western countries, four from behind the Iron Curtain and four Germans. They will have at their disposal five money prizes, of which three are to go to animated cartoons and puppet films.

So far 25 countries have entered their documentaries, cartoons and featurettes. In the framework of a special educational programme the British picture, "We Are The Lambeth Boys" will be screened. Apart from this and from the official entries chosen by the ASFP, the British Film Institute has been invited to organise two two-day retrospective programmes, which will include films made by John Grierson, Paul Rotha, Basil Wright, Harry Watt, Alberto Cavalcanti, Richard Massingham and Humphrey Jennings.

New Odeon, Harlow, set for opening

THE Rank Organisation opens on Monday, February 1, its first wholly post-war cinema built in Britain, the Odeon, Harlow.

John Davis, managing director of The Rank Organisation, will travel to the new town to welcome guests, and star Michael Craig will dash from the Pinewood set of "Doctor In Love" to make a personal appearance.

Adding further colour to the occasion will be the Metropolitan Police Central Band.

The actual opening ceremony will be performed by Councillor E. W. Buckle, chairman of Harlow UDC.

Opening attraction will be Norman Wisdom's comedy "Follow A Star." And The Rank Organisation hopes to signpost all approaches to the new town so that out-of-town guests literally "follow a star" to the show.

Range of polyester tape now available

A FULL range of Permacel perforated adhesive tape is now being supplied by Robert Rigby, Ltd.

The supply covers both clear and opaque tapes for 16-mm., 17.5-mm. and 35-mm. film. These tapes are directly imported from America; they are made from Mylar, a polyester material, and can be used not only for sound, but, in some instances, for joining picture, and for mending torn film and sprocket holes.

Boxhall takes over for JAROFD

FOLLOWING the appointment of John Dalton as managing director of The Palace Amusement Company, Jamaica, responsibility for JAROFD's operations in Singapore and Malaya will be taken over early next month by Michael Boxhall.

Mr. Boxhall has been in charge of the JAROFD branch in Thailand. He will retain this responsibility and will spend much of his time in Thailand, although he will in future reside in Singapore.

Stuart Smeeden, having completed a four-year period of service in Jamaica will be returning to other duties in the United Kingdom.

Rank Records appoints marketing manager

RANK RECORDS has appointed P. A. [illegible] Skinner as marketing manager.

In his new capacity Mr. Skinner is responsible for co-ordination of Top Rank's advertising, publicity, sales and exploitation and will be directly responsible to the label's commercial manager Bob Roberts.

Mr. Skinner has been advertising manager of Rank Records since February 1959. He has been with The Rank Organisation for nine years.

LETTERS TO THE EDITOR

Can you help Granada compile its history?

A HISTORY of Granada Theatres is being compiled and it is thought that some of your readers might have photographs, newspaper cuttings, old programmes and other mementos which would form an integral part of the story.

We would like to appeal to them for the loan of any such suitable material.

Receipt of all items will be acknowledged and the greatest possible care taken of them whilst in our possession. Material will, of course, be returned after copies have been made or extracts taken.

Any material, or information should be sent to me at the address below, or handed in to the manager of any Granada Theatre.

G. RAY.

Granada Theatres,
123, *Regent Street, W.*1.

Pentland Hick explains

I WAS sorry you published in your issue of January 21 the note headlined "Pentland Hick Keeps Prices Down." Without reference to other statements in our local press, it gives a misleading impression. The Gaiety, Scarborough, was previously priced above any other independent in the district, and would not be afraid to go above again.

Indeed, I challenge any other independent in the district to publish figures to compare with the following, irrespective of how many seats they can put up against our 800.

Our net this summer for the nine consecutive weeks of the heat-wave (i.e. July 26 to September 23) was a comfortable four-figure average with "Gigi."

The week before our neighbours put up their prices our net was £526 with second runs of "Carry On Sergeant" and "Carry On Nurse" which had already played four a half weeks between them at the Gaiety.

We do feel that in a seaside resort such as Scarborough the correct time to raise prices is at the beginning of the season, and this is what we intend to do. Had our neighbours asked us we would have told them so.

PENTLAND HICK.
Managing Director.

UNIONS' PLAN—continued

disservice to the film industry by being willing sellers and not negotiating with FIDO in a more specific way than the early general conversations to which they refer in their public statement."

Questioned about earlier deals which resulted in the showing of 300 cinema films on television last year Sir Tom said the bulk of these were transacted before the formation of FIDO or the federation.

"This latest deal," he declared, "is the last straw which breaks the camel's back."

At what point, he was asked, would the unions withdraw their labour in screening the films on television?

"There would have to be an act of defiance on the part of the BBC or commercial contractors. If, in effect, they say: 'We are going ahead with our programmes and are having no interference from you,' if they reject outright our suggestions and offer no alternative then we will act.

"But we hope it won't come to that. Naturally, we would prefer the problem to be settled by discussion and negotiation.

"We don't think it beyond our wit to work out a solution which will satisfy everyone.

"Films advertised for screening in the immediate future will be allowed to go ahead as scheduled."

"Is the federation's move a result of dwindling television production in this country?" George Elvin was asked.

"Yes," he said, emphatically. "You could say it was cause and effect.

"At the moment there are only three television series in production in this country.

Fantastic profits

"When you consider the fantastic profits the contractors made last year we think it is ludicrous they are not devoting their resources and energy to providing new programmes for the public."

He stressed that the federation was not concerned with residual earnings for writers, artists, etc., from the sale of films to television but aimed solely at restricting the number of films on television.

Under the heading "Where the Responsibility Lies," the document lists individuals with dual interests in television and cinema and states that a number of them—and the trade organisations with which they are responsible—were responsible for the establishment of FIDO.

"Yet such is their failure," it states, "that they have allowed a situation to develop which will mean that, as in the case of some of the outstanding films in the recent batch purchased (for example, "Richard III," "Moulin Rouge," "African Queen") many cinemas will be practically empty at the times these films are shown on television.

"The figures we have quoted show lamentably how this organisation has failed..

"FIDO has been inept and there has been a complete incompetence or inability in the trade as a whole to deal with the matters which have now come to a head."

Here are the Federation's proposals:

What Should Be Done? This must be considered under two heads—(a) the present stock pile of films already acquired by television, and: (b) the future.

(a) **Existing Film:** If necessary the unions will consider instructing their members in television not to work on any intended transmission of those films. But we would naturally prefer the problem to be settled by discussion and negotiation.

Accordingly—(1) We call for an immediate meeting of representatives of the BBC, the Independent Television Authority, the programme contracting companies, all the film trade bodies and representatives of the Unions to reach agreement for the drastic curtailment both in overall numbers and frequency of the showing of cinematograph films on television. Indeed, they should reach a settlement of the type envisaged under our proposals (b) (1).

(2) Even before such a meeting is held we ask that those influential directors of television companies who are also of the film industry should state categorically that until such an agreement is reached they will not transmit any more cinematograph films on television and use their influence to persuade the other television companies to do likewise. Fundamentally we do not want films made for the cinemas to be a regular part of television programmes. But we do not object to films of great merit being shown on television from time to time under ordered selection.

(b) **The Future:** (1) An official body must be established by all the interests concerned, similar in many ways to the Cinematograph Films Council, which advises not only on the general well-being of the British film industry but also on what films should be permitted to have extended quota life after their initial four years quota has been exhausted. A council with such a purpose works well in films and in our view it could work equally well in television. The television companies, both BBC and ITA, operate without any effective consultation with the public, the trade unions, and other interested bodies. The new body (as in the case of the Cinematograph Films Council) should have an independent chairman and its members be representative of film and television production interests, the trade unions and the public. The terms of reference should indicate that it is against public policy for cinematograph films to be shown on television and that the granting of permission should only be occasional and for very special reasons. The films to be shown should first be in the category of classics and secondly should in any case be of an agreed age, and there must be a definite limit to the number of films which can be shown in any one year and in any one week.

(2) If television companies are really interested in showing British material on television, as indeed we hope they are, money would be much better spent in making and financing genuine British television films than in acquiring cinema films. They should encourage the production of new material by paying realistic prices for such series instead of their present policy of roughly one-third of the production costs leaving the balance to be recouped from overseas markets. This leads to foreign participation and influence in such series, financially, technically and creatively. They cannot plead poverty as an excuse.

(3) The executive committees of our constituent unions are recommended to open negotiations forthwith with the appropriate film employers federations to insert clauses in their collective contracts; and alternatively in the individual contracts of those artists and others who are engaged in this way, to provide that films on which they work shall not be shown on television without the agreement of the unions or the individuals concerned, as the case may be.

(4) There should be immediately discussions between the Independent Television Authority, the contracting companies and the unions to provide for a proper balance of programmes, that is, a proper relationship between the volume of live and recorded material.

Conclusion: In our view the public are entitled to see new material on television. Television companies have a responsibility to use their enormous financial resources in building a new television industry rather than relying for a substantial proportion of their production on buying material made for another medium which was never intended nor designed to be shown on television. The film and television industries, in many cases the same people as we have shown, should get together with the unions and all those involved to work out a realistic policy in the mutual interests of cinema films and television both of which have important but different parts to play in entertaining and informing the public. There is sufficient common interest to avoid conflict. We urge them to get together. The unions will take the initiative in seeking to implement the proposals mentioned in this memorandum and will meet again shortly in order to review the position in the light of progress made.

CEA BRANCH REPORTS

Censorship urged for films on television

BIRMINGHAM.—The view that the time had arrived for censorship of commercial TV was expressed by Miles Jervis, chairman at the branch annual luncheon.

Mr. Jervis drew the attention of the Lord Mayor of Birmingham (Alderman John H. Lewis), who was among the guests, to the fact that among the films recently acquired for showing on TV was "Cosh Boy," which had been completely banned from exhibition in Birmingham cinemas.

"We are showmen and we are not frightened of competition providing it is fair," Mr. Jervis added, "but how can we compete with television when there is absolutely no form of censorship, no Sunday charity levy, no entertainments tax, no statutory levy and no self-imposed levy such as the Film Industry Defence Organisation to protect our interests?"

The Lord Mayor said he was aware of the fall in cinema attendances, the closing of cinemas, competition from TV and the difficulties arising when magnates' widows sold out interests to TV, but he felt that in all industries, as in life, there was an ebb and flow, and he was quite sure the industry had the capacity to adjust itself, and the cinema still had a large place in the entertainment of the people.

Guests at the luncheon included A. H. Sayer, chairman of the Birmingham licensing justices, the Chief Constable of Birmingham, E. J. Dodd, and CEA general secretary Ellis Pinkney.

AGM.—At the annual general meeting of the branch, which followed the luncheon, the retiring chairman, Mr. Jervis, said in his annual report that the branch had had some success during the year in reducing the Sunday charity levy, and was making further applications early in 1960, a special sub-committee having been appointed.

Apprenticeship scheme courses at Birmingham had been very disappointing, but they had been kept going, and it was heartening to see the progress of the course at Shrewsbury.

The Hon. Treasurer, A. Dowding, reported that the branch accounts showed a deficit on the year of £136, which was reduced to £64 after income tax refunds for 1959-60. Economies had included the cancellation of the annual banquet.

Mr. Dowding said that branch membership had fallen and he did not think income would keep pace with expenditure unless subscriptions were made commensurate with the value of the work that the Association did for its members.

A. G. May was unanimously elected branch chairman in succession to Mr. Jervis.

Mr. Jervis was elected vice-chairman and first branch delegate to the General Council. Mr. May was unanimously elected as second delegate.

Television deal.—The CEA President, addressing the meeting by invitation, referred to the sale of films to TV interests. He said no blame attached to FIDO. It was implicit in the set-up of the organisation that any producer who wanted to sell should approach FIDO.

FIDO secrecy on its purchases condemned

WEST LANCASHIRE.—A special meeting was held at the Opera House, Blackpool, to hear from the chairman, F. Fennell, a report on the action taken by General Council on the Associated-Rediffusion deal with John Woolf and Danny Angel.

With the decision of GC there was no disagreement, but members wanted to know whether it was possible to get information about films which had been withheld from television, what

types of films were they, what films were going to television, and what was paid for them. Complaints were made of the secrecy surrounding the activities of FIDO.

G. Finlay, who spoke as one of the "noisy minority of this branch," said there was nothing to stop Associated-Rediffusion networking these and other films to other television distributing authorities.

"There is far too much secrecy about FIDO," he said. "We are the people who are providing the money, its shareholders in fact, and we are entitled to know what is being done with our money. We should know what films have been purchased and what films have been stopped."

H. Spencer said the three main circuits had agreed to withhold films from television for three years. What would happen at the end of that time?

Mr. Finlay said the noisy minority within the branch had been against FIDO since its inception. FIDO was formed in 1958. By this time, the annual meeting should have been held and a balance sheet presented to its members or to the Board of Trade. Why had not a report been furnished to members?

Regarding the supply of films to television, he had the feeling that if the floodgates were opened and old films were released for that purpose, it might be the solution of exhibitors' troubles, because while the television authorities were at one another's throats to get old films, exhibitors would be able to offer their patrons brand new productions and that in itself might do some good. However, he could not avoid the conclusion that there was something lacking on the public relations side of FIDO.

The chairman said he would try to find out what would be the attitude of the circuits on their undertaking not to ask FIDO to purchase films before the end of a three years' period.

MPs are target of new tax campaign

N. WESTERN.—FIDO has come in for much criticism and no doubt will have to be strengthened in many ways, said G. H. Lee at the January branch meeting in reporting on the GC discussion on the Woolf-Angel deal in films for television.

When E. Johnson enquired if anybody could indicate the amount of the funds held by FIDO, Mr. Lee replied: "At a guess I would say about half a million pounds. Since the inception of FIDO, a considerable number of films had been kept off television: FIDO had done a good job, was still there and was still functioning.

Tax.—On entertainments tax, Mr. Lee said that Ellis Pinkney had written to the 100 new MPs and from most of them had received favourable replies.

Llew Edwards commented that his MP had previously promised to do all he could to get the tax abolished. All that could be done now would be to remind him of that promise.

In the branch area there were a number of halls that were exempt from tax because of the £20 rebate, said Mr. Lee. It might be thought they had nothing to gain by tax abolition, but it should be borne in mind that abolition would result in the £7½ million now paid in tax being ploughed back into the industry, which would be to the benefit of the industry at large.

It was decided to arrange a meeting of the branch tax committee with a view to contacting MPs.

Apprenticeship.—Secretary S. Dallow reported having sent to headquarters the branch resolution for the apprenticeship scheme to be adjourned *sine die*, and the GC rejection of the idea. After the secretary read correspondence with the secretary of the National Joint Apprenticeship Council on the cost of the scheme to the CEA, the chairman commented: "Our resolution went forward but we did not get very far. It had nothing to do with cost—it was that the scheme should be adjourned *sine die* and the money saved."

A. G. Slade: They have spent more time on the answer than on the principle involved.

The only alternative to FIDO

EASTERN COUNTIES.—A boycott was the only means of protesting against the Woolf-Angel TV deal, members agreed at their annual meeting. And, they thought, the only alternative to FIDO was a situation where all films went to TV.

Speaking in support of FIDO, B. C. Culey (Thetford) said it had done a good job when the position in Britain was compared with that in other countries. As a small exhibitor himself, he would certainly be prepared to contribute to the organisation.

Tax.—Chairman Jack Jay reminded members of the general council request that they make individual approaches to their Member of Parliament over the industry's demand for cinema tax abolition.

Meetings.—A suggestion that interest would be stimulated if the branch met more frequently was abandoned. Members thought no purpose would be served in departing from the present quarterly arrangement.

Elections.—Mr. Jay and R. K. O. Cooper were re-elected chairman and vice-chairman respectively. Mr. Jay was also reappointed general council delegate. E. H. Field and A. F. Kent were re-elected treasurer and secretary, respectively.

Thought needed before attacking the levy

NORTHERN.—Members were in angry mood when they discussed the Woolf-Angel deal with Associated-Rediffusion at their monthly meeting.

Mr. Hinge said that the attention of the Board of Trade would be directed to the fact that many of the films sold to TV had been subsidised through the production levy by the exhibitors whose business would suffer through televising.

Later, at the annual luncheon, Mr. Dews appealed to branch members to think carefully before attacking the principle of the levy.

"This branch has great influence," he said. "What you say today, the General Council may say tomorrow, and it may influence British film production for many years to come."

Chairman's report.—Noting in his report that the branch had lost 47 members and made only one new one during the year, Walter Wilson, retiring chairman, said that the figures showed plainly how hard the cinema industry had been hit in the North.

It had suffered four heavy body blows during his year: the coming of ITV, the legalising of "Housey-Housey," the relaxation of hire-purchase restrictions, and a blazing summer.

"But," he said, "we are not out on our feet. We are fighting back."

Apprentices.—William Carr deplored the suggestion of one branch that the apprentices' scheme be terminated.

"It is going reasonably well in districts where the exhibitors have taken an active interest," he said. "We shall need higher technical qualifications in our projection boxes and without an apprenticeship scheme, we need look for no help from the Ministry of Labour or the Ministry of Education."

Officers elected: chairman, R. C. Sidney-Wilmot; vice-chairman, Teddy Hinge; treasurer, Carter Crowe. Delegates: Lord Westwood, William Carr, George Kitching, Teddy Hinge and Walter Wilson.

Attention of BoT drawn to levy

EDINBURGH.—Presenting his report of the recent CEA general council meeting to the branch, Jim Poole told members of the proposed boycott of Woolf and Angel films. "It is my opinion that they will regret their action," he said. He had written to the Board of Trade, drawing their attention to the levy he had paid on films which those gentlemen had sold to television.

Walter Maguire said he had been pleased to hear that the general council felt so strongly about the matter. He asked what action the circuits would take in the matter, and Mr. Poole said that their opinion also was quite clearly against the deal and they had voted for the three resolutions put to the GC meeting.

George Gilchrist said he hoped all exhibitors would follow Mr. Poole's example and write to the Board of Trade, "for it is our money that paid for those films that have been sold."

Mr. Gilchrist later proposed to the section that they should have a board of honour set up in their meeting-place containing the names of all the chairmen of the section and the years they held office. The section agreed to this and also to another suggestion from Mr. Gilchrist that the new chairman of the section should in future take office each year at their annual luncheon. This year's lunch will be on February 16.

Amalgamation has its problems

YORKSHIRE.—J. X. Prendergast again continues for another year as chairman of the Yorkshire branch (Leeds and Bradford branches recently amalgamated) of the CEA with John Goldstone as vice-chairman, Gerry Hylton, secretary, J. X. Prendergast, C. H. Whincup, and A. S. Hyde, trustees; J. X. Prendergast and C. H. Whincup, delegates to the General Council, with A. S. Hyde as deputy for either who may not be able to attend.

The secretary read a letter from T. W. B. Lambert resigning from all offices in the association owing to pressure of other business but still looking forward to meeting his many friends at the branch meetings.

With the exception of Mr. Lambert the existing committee was re-elected *en bloc* with the addition of J. F. Tidswell and R. C. Freeman. E. Freedman and Company remains auditor.

It was left to the branch committee to elect members of the Conciliation Board with NATKE and SCMA.

These officials were elected and decisions made at the annual meeting of the Yorkshire branch held at the Great Northern Hotel, Leeds, on Friday, January 22.

The amalgamation of the Leeds and Bradford branches into the Yorkshire branch involved some of the officers in an embarrassing position. When invited to accept nomination for either chairmanship, vice-chairmanship or even as one of the two delegates the branch can send to GC, A. S. Hyde made a statement in which he said he felt he must decline nomination to these offices since he was the friend of the gentlemen who had held these positions and who were prepared to continue the work they had so very ably carried out over a number of years. He said he would be quite happy and content to serve the branch as a deputy to either of the two delegates to GC.

It was felt that something should be done where two branches had amalgamated and do not so lost the services of a third delegate to GC.

The following resolution was moved, seconded, and passed unanimously:—

That in view of the general desire to encourage the amalgamation of the smaller branches of the CEA when practicable and to avoid loss of representation from these branches, it is proposed that Rule 35 be amended by the deletion from the eighth line thereof the word greater. The effect of this amendment would be to give branches one delegate for every 50 members or part thereof and one additional delegate for every subsequent 50 or part of 50.

The treasurer's report for the past year showed the finances of the branch to be sound and healthy and the balance sheet and accounts as at December 31, 1959, were approved and accepted.

World Markets

Kerasotes prophesies bigger emphasis on customer comfort

NEW YORK.—George C. Kerasotes, president of the circuit bearing his name and chairman of the board of Theatre Owners of America, expects things of the "Surging Sixties."

Commenting on the start of the new decade, he said that the end of 1959 saw a new 10-year attendance peak of 82,300,000 persons per week in the nation's theatres.

To meet the challenge of competition from television, etc., Hollywood changed its pattern of producing large numbers of films along formula lines and initiated big budgeted blockbuster productions capable of getting extended playing time in theatres, and these have set attendance records.

Hollywood producers turned the corner into 1960 with renewed confidence as they found the public responding to their efforts. This was reflected in multi-million dollar budgets scheduled for new productions.

They were also embarking on a programme of grooming young people once again.

Mr. Kerasotes predicted that the 60's would see more emphasis on customer comfort and convenience as well as on advanced projection techniques of the Cinerama type.

The paid movie-to-home experiment via direct cable had not proved popular in areas where it was tested and not much was expected to develop here. However, devices such as electronic tape might make it possible, he thought, for a particular picture to be transmitted for simultaneous exhibition in every theatre in the country, if it were so desired.

Some theatre owners, unable to adapt, closed down. Other more enterprising exhibitors modernised their theatres, putting in wide-screen equipment and stereo sound as well as comfortable seats.

In addition, they undertook more aggressive advertising and promotion campaigns to bring in more patrons.

The last decade also saw the drive-ins grow in popularity.

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IN HOLLYWOOD, presidents of the major film companies discussed a new contract with representatives of the Screen Actors' Guild and the Writers' Guild of America with no progress announced after either session last week.

The actors have a contract with the companies which terminates the end of January, while the writers have been out on strike for several weeks now.

Both guilds want participation in revenues to be obtained from the sale of post-1948 films to TV and the companies refuse to bow.

Home offices are not too concerned at the moment, having backlogs of finished films and those being edited.

However, executives are known to be scouting locations in other cities and abroad for future filming. Most also have large reserves of scripts ready for shooting.

A message of sympathy from the International Federation of Actors and the National Association of Actors of the Mexican Republic was received by the SAG, which could indicate blocking off a shift of production to that country.

The SAG expected similar reaction from British Equity.

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NATIONAL Telefilm Associates has acquired 30 pictures in Regalscope from Robert Lippert. Twenty-eight were made in 1957 and 1958, while the other two were made in 1956.

NTA, in the deal, gets full negative rights for both theatrical as well as TV distribution. Twentieth Century-Fox had distributed these to theatres recently. It is expected they will be on TV screens here later this year.

Lippert stated that sale was made to secure the company's indebtedness, although Fox offered to pay off loans.—**Mel Konecoff.**

America and France start talks

PARIS.—Talks have started between France and America which should result in a new film agreement between the countries.

Last June, when the previous agreement terminated, the two countries reached a temporary understanding.

It was impossible for them to sit down for a long talk then because the whole structure of the French film industry was in the process of modification. Now this has been completed the talks can start.

Frederick S. Gronich, who represents MPAA in Paris, told me the Americans are seeking a three years' agreement and complete liberalisation.

He said: "France and Japan are the only two countries still retaining restrictions. We shall press for the liberalisation of product, a reduction in certain taxes—for some reasons American films seem to pay more than the French—and an increase in the amount of dollars transferable to U.S. if not entire freedom."

Mr. Gronich said there was no reason whatever for present restrictions. The importation of American films helped the French cinema. As for the dollar problem, Mr. Gronich said that apart from the undeveloped countries, France was alone in imposing restrictions on transfer.

"In the light of the recent economic and financial recovery of France it is difficult to find a reason why dollars should not be transferred without let or hindrance," he said.

The Americans realise, of course, that these changes would mean that other countries would also expect to benefit. They see no reason why they should not.

"We are interested in Great Britain because many of the films made in Britain are, in fact, Anglo-American and are made for the world market.

"It seems unfair to me that Britain should permit any number of French films in while France restricts the number of British films." This, of course, refers to dubbing licences. Original versions do not come under such restrictions.

Mr. Gronich held out high hopes of success. He said that relations between France and the U.S were cordial.—**Henry Kahn.**

Slump in attendances is predicted

BONN.—West German motion picture admissions will go down by some 400,000,000 unsold tickets annually, according to estimates by the West German government.

The downward trend is anticipated in the light of growing competition from television in Germany. The figure given by the Bonn government is, however, the most pessimistic so far recorded in Germany.

In fact, a loss of 400 million German admissions would mean a loss of some 50 per cent. of box-office earnings.

The pessimistic outlook given by the Bonn government source is not meeting with much criticism from the German industry as the gloomy picture painted by the government is the basis of planned financial help for local producers.

Such financial help will not come, as reported earlier, in the form of straight subsidies but rather as awards for "good" films.

It looks as though the awards will be handed out in a most liberal manner so that only real flops among coming German pictures will be excluded from the money.

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UNIVERSUM FILM, largest West German motion picture concern, has established a separate company for its foreign operations—UFA International.

New company is made up by the former Foreign Division of UFA Filmverleih, an affiliate of Universum.

Dr. Wiers and Dr. Caemmerer are directors of the new company.

UFA explains the move as being necessary for the continued expansion of its motion picture export and foreign sales activities. New company is planned to further international co-operation in the motion picture field in general.—**Gustav Genschow.**

TV bill is rousing exhibitor anger

DUBLIN.—Exhibitors in Ireland are indignant at the new TV Bill, which has just been introduced in the Senate here.

It provides for a repayable grant of £2,000,000 as capital to get the TV service started, but the terms and period of the loan are not stated, and —in addition to licence revenue—the government

continued on page 33

TECHNIRAMA
THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

Warner-Pathe premieres 'Scarface Mob' out of town

Premiere with a difference—it was held in a London suburb—was the European opening of Warner-Pathe's gangster film "The Scarface Mob," at the Regal, Harrow Road. Screen stars and entertainment personalities attended, welcomed by the top executives of Warner-Pathe and ABC. Produced by Quinn Martin with direction by Phil Karlson, the film is a Desilu production and is released by Warner-Pathe

Top: J. H. McDonald and W. Cartlidge of ABC and L. Lewis, managing director of Warner-Pathe, talking with the Mayor of Paddington, Councill Raymond Browne and his wife; Percy Livingstone, general sales manager of Warner-Pathe, W. Cartlidge (ABC), and the Mayor of Paddington; "A Capone" holds up Dennis and Mrs. Lotis. Bottom: "The gunman" is watched by L. Lewis, managing director of Warner-Pathe, and Chips Rafferty. Canadian Jackie Rae arrives with his wife Janette Scott; Marcel Hellman, Joy Shelton, Sidney Tafler and Carole Lesley

P.T.O. IS T-O-P!

TOP WITH THE CRITICS...

"SIDE-SPLITTING" Daily Mirror

"PRODIGIOUS FUN" News Chronicle

"SO FUNNY" Sunday Express

"A SURE WINNER" News of the World

"WILL SET BOX-OFFICES CLICKING MERRILY AWAY" Daily Cinema

"CERTAIN POPULAR BOX-OFFICE SUCCESS" Kinematograph Weekly

"WILDLY FUNNY" Daily Herald

"VERY FUNNY" Sunday Pictorial

"DELIGHTFUL" Daily Sketch

"MAGNIFICENT COMEDY ACTING" Evening News

...TOP WITH THE PUBLIC...

THE PETER ROGERS PRODUCTION

"PLEASE TURN OVER"

OPENED ON ABC RELEASE N.W. LONDON EVEN BIGGER THAN "CARRY ON NURSE"

FABULOUS BOX-OFFICE CHAMPION OF 1959

ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

Reviews for Showmen

Edited by JOSH BILLING

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*†Behind The Great Wall of China (Gala)—British	71 min. (U)	——	Travelogue with wide general appeal and showing many aspects of life in the China of today where the ancient and modern ways rub shoulders. Excellent colour photography and interesting commentary add to the high quality	Excellent second feature for family houses (CC
Boyars' Plot, The ... (Contemporary)—Russian	86 min. (U)	Nikolai Cherkasov Serafima Birman Mikhail Kuznetsov	Historical melodrama, made in Russia by S. M. Eisenstein, with English sub-titles. Story of Ivan the Terrible intriguing, acting first-class, direction masterly, photography superb, and musical score impressive	Outstanding art house booking (C)
†Comanche Station ... (Columbia)—U.S	73 min. (U)	Randolph Scott ... Nancy Gates Claude Akins	CinemaScope and Technicolor outdoor melodrama covering battle between forthright hombre and gunman over comely young woman. Cast lusty, treatment uninhibited, fade-out graceful and Indian infested territory picturesque	Good average "programmer" (C)
Destiny Of A Man ... (Rank)—Russian	77 min. (A)	Sergei Bondarchuk Zinaida Kirienko Y. Averin	Russian melodrama, spoken in English, describing peasant's rough handling by Nazis during World War II. Acting and direction sound, and backgrounds realistic, but subject definitely heavy	Ticklish booking, anyway for average halls (C)
Fort Bowie ... ... (United Artists)—U.S	80 min. (U)	Ben Johnson ... Jan Harrison Kent Taylor	Outdoor melodrama hingeing on U.S Cavalry-Redskin conflict. Players virile, comedy and romantic asides popular, highlights rugged, fade-out happy and staging adequate	Reliable "second" (C)
*Moment Of Danger ... (Warner-Pathe)—British	96 min. (A)	Trevor Howard ... Dorothy Dandridge Edmund Purdom	Off-beat romantic crime drama telling how cracksman double-crosses his partner and deserts girl, following a haul, but is overtaken in Spain. Direction and script a trifle loose, but characterisation convincing, climax salutary, dialogue smooth, settings authentic and camera work impressive	Very good British star booking (C)
*Two-Way Stretch ... (British Lion)—British	87 min. (U)	Peter Sellers ... Wilfrid Hyde White Liz Fraser	"Big house" burlesque concerning wild escapades of three artful and conniving cell-mates who commit diamond robbery while "incarcerated." Gags bright and breezy, team resourceful, treatment robust, lines fruity, staging realistic and cast values obvious	Capital British light booking (C)
Waiting Women ... (Cross Channel)—Swedish	104 min. (X)	Anita Bjork ... Eva Dahlbeck Gunnar Bjornstrand	Lengthy, episodic saga of the stories of three women married to three brothers. One brilliant comedy and two so-so dramas	Good specialised booking (NC)
†Wreck Of The Mary Deare, The (MGM)—U.S	104 min. (U)	Gary Cooper ... Charlton Heston Virginia McKenna	Intriguing CinemaScope and Metrocolor maritime melodrama dealing with first mate's fight to prevent himself being framed for scuttling ship. Tale skilfully carpentered, stars and guest artists first-rate, direction fluent, storm and underwater sequences breathtaking, and photography outstanding	Excellent general booking (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

The Wreck of the Mary Deare

MGM. American (U). CinemaScope. Photographed in Metrocolor. Directed by Michael Anderson. Featuring Gary Cooper, Charlton Heston and Virginia McKenna. 9,409 feet. Release March 7, 1960

INTRIGUING and spectacular CinemaScope and Metrocolor maritime melodrama, adapted from Hammond Innes' novel. It concerns a first mate's desperate fight to prove that he was not responsible for scuttling a freighter, and his bid for a salvage man's co-operation. Essential mystery is cleverly created at the start; a skilfully conducted official inquiry follows and it culminates in tremendously thrilling underwater activity. Hand-picked stars and guest artists and an astute director firmly weave salient story threads, while the breathtaking seafaring highlights more than atone for lack of comedy and romance. At once intelligent and hair-raising, it's a certain box-office success. Excellent general booking.

Story.—A salvage boat, skippered by John Sands, is rammed by the Mary Deare, a seemingly abandoned freighter, during an English Channel gale. Sands boards the vessel eager for business, but Gideon Patch, a battered individual, claims to be the captain and orders Sands off. The two men quarrel, but Patch saves Sands' life. Sands then helps re-start the Mary Deare, but Patch, after hinting at mutiny and accusing Gunderson, the owner, of treachery, deliberately grounds the Mary Deare on the menacing Minkies. Patch and Sands are subsequently picked up, and Patch goes before a court of in-quiry. He is ruthlessly cross-examined by r. Nyland, for the Crown, and Sir Wilfred Fawc t. for Gunderson. Soon, Patch's reputation, ir from unblemished, seems to be completely rui d. despite evidence by Janet, daughter of the M y Deare's late captain. However, Patch, aidec Sands, later examines the Mary Deare be water and, following a brush against Higgins, ship's villainous second officer, discloses Gunderson, secretly trading with Chinese R had planned to sink the Mary Deare, collect insurance and, at the same time, bury vital dence.

Production.—The picture poses many pertin questions at the start, not the least of which " Is Patch a liar and a rogue or the innoc

victim of crooks?" and the search for answers leads to holding and thrilling melodrama on both land and sea. Gary Cooper keeps one guessing as the harassed, wild-looking and, occasionally, inarticulate Patch; Charlton (Ben-Hur) Heston confirms that Bible subjects are not his only forte as the forthright, yet doubting Sands; Richard Harris scores as the slimy Higgins, and British guest artists Virginia McKenna, Michael Redgrave, Emlyn Williams and Cecil Parker contribute flawless supporting cameos. The initial storm sequence is vividly realistic and the penultimate underwater action, nearly resulting in the deaths of Patch and Sands at Higgins's hands, grips like a vice. Growing sympathy for Patch furnishes strong human interest. There are no barnacles on the Mary Deare.

Points of Appeal.—Fascinating and exciting yarn, outstanding cast, taut and imaginative treatment, terrific highlights, marvellous camera work, CinemaScope, Metrocolor and " U " certificate.

Two-way Stretch

British Lion. British (U). Featuring Peter Sellers, Wilfrid Hyde White and Liz Fraser. Produced by M. Smedley Aston. Directed by Robert Day. Screenplay by John Warren and Len Heath. Director of Photography, Geoffrey Faithfull. Musical Director, Ken Jones. 7,826 *feet. Release February* 22, 1960

BROAD and breezy British " big house " burlesque. It's about three " not so old " lags who, aided by a former accomplice, plan and execute an audacious diamond robbery while " inside," but, despite their perfect alibi, don't hold on to their ill-gotten gains for long! The shrewdly chosen team, headed by Peter Sellers, happily back to his Goon form, raises plenty of laughs from obvious gags without hard labour, realistic backgrounds heighten its keen sense of the ridiculous and the dialogue is frequently as blue as cops' uniforms. It'll have the " ninepennies," troops and quite a few gals rolling in the aisles. Capital British light booking.

Story.—Dodger Lane, Jelly Knight and Lennie Price share a cell in Huntleigh Prison and, by looking after Warder Jenkins, find things cushy. Soapy Stevens, their estwhile gang leader, visits them disguised as a parson and explains how they can rob a maharajah of a fortune in jewels while the stones are under military escort. Dodger's girl, Ethel, and Lennie's Mum cooperate, but just as Soapy's plans are laid Sidney Crout, a vicious warder, takes over from Jenkins. The boys eventually get out, trick the Army convoy, grab the stones and return to jail without being missed. The next morning they are officially released, but Crout recognises Soapy, who accompanies them to the station. Soapy is arrested and Dodger, Jelly and Lennie lose the diamonds on a train, but hopefully turn up at a ceremony in which the maharajah is weighed against the stones.

Production.—The picture has a riotous opening, aims its subsequent sallies at the military, as well as prison officials, and embellishes salient gags with fruity innuendoes. Peter Sellers adds another richly funny character to his long and laughable gallery of crazy types as Dodger, and David Lodge and Bernard Cribbins complete the lively trio as Jelly and Lennie. Wilfrid Hyde White is no less effective as Soapy; Irene Handl really does her stuff as Lennie's Mum; Liz Fraser strikes a sexy, yet innocuous note as Ethel; and Lionel Jeffries contributes a clever caricature as the sadistic Crout. The settings have variety—there's nothing claustrophobic about the film's presentation—and the musical score is apt. In fact, only one criticism, a tame and confected fade-out.

Points of Appeal.—Hilariously comic tale, resourceful direction, star, lunatic supporting team, snappy lines, good staging and " U " certificate.

Moment of Danger

Warner-Pathe. British (A). Featuring Trevor Howard, Dorothy Dandridge and Edmund Purdom. Produced by Thomas Clyde. Directed by Laslo Benedek. Screenplay by David Osborn and Donald Ogden Stewart. Director of Photography, Desmond Dickinson. Musical Director, Matyas Seiber. 8,730 *feet. Release February* 28, 1960

OFF-BEAT romantic crime melodrama. Adapted from Donald MacKenzie's novel, it concerns a handsome, glib-tongued criminal who double-crosses his sorely tried partner, following a safe-cracking job, and deserts his coloured girl, but is finally overtaken by both in Spain. The robbery opening has tremendous suspense, and the climax is at once touching and thrilling, but although the principal players seldom miss a trick, emotional and physical highlights are rather thinly spread over the rest. There is, nevertheless, enough excitement, underpinned by feminine interest, to keep the marjority on the *qui vive*. Very good British star booking.

Story.—Peter Carran, a plausible bad hat, and John Bain, a safe expert, injured in mind and pocket by a faithless wife, raid a Mayfair residence and grab priceless jewels. They immediately make for a flat shared by Carran and Gianna, beautiful coffee-coloured victim of Carran's wiles. Later Carran tips off the police about Bain, robs Gianna and flees to Spain, where he can dispose of the gems. Bain and Gianna pursue Carran and, using Gianna's modest savings, reach Madrid, but, after visiting the city's seamy side, learn that Carran is now at Malaga. Bain and Gianna press on and, while hitch-hiking, join village wedding celebrations and realise they have fallen for each other. Carran is eventually caught by Gianna and Bain, but he battles his way out and heads for Gibraltar. Gianna and Bain again give chase and there is fighting in a boat and on the quay, but ultimately Carran is handcuffed and Bain, redeemed by Gianna's love, confesses to the authorities.

Production.—The picture has a tense start and finish, but the intermediate action, compounded from conventional under-dog sentiment, bittersweet romance—Gianna sells herself when funds run out—and pulp fiction villainy, is a trifle uneven. Dorothy Dandridge displays her delightful figure to advantage and meets dramatic needs as Gianna, Trevor Howard registers as the mixed up Bain, and Edmund Purdom rightly eschews subtlety as the incorrigible Carran. Its supporting players, like the stars, have a greater sense of urgency than the director. The journey through Spain is eventful, yet sightseeing frequently distracts from the main issue. The film could and should have had more bite.

Points of Appeal. — Intriguing, if slightly untidy, story, box-office cast, authentic backrounds, smooth dialogue, fine photography and provocative title.

Comanche Station

Columbia. American (U). CinemaScope. Photographed in Technicolor. Directed by Budd Boetticher. Featuring Randolph Scott, Nancy Gates and Claude Akins. 6,871 *feet. Release February* 15, 1960

ALFRESCO " thick ear," finely photographed in CinemaScope and Technicolor. It deals with a forthright guy who saves a married woman from Indians and a ruthless gunman and his mob during a long trek across Comanche-ridden territory. The plot is not particularly strong, but its characters are sharply drawn and feminine appeal is subtly cultivated as it steadily approaches its logical and spectacular climax. Definitely sound action fare. Good average " programmer."

Story.—Jeff Cody, an ex-Army man, rescues Mrs. Lowe, an attractive woman held by the Comanches, while searching for his own long-lost wife. Mr. Lowe has offered 5,000 dollars for Mrs. Lowe, dead or alive, and Ben Lane, Jeff's old enemy, and his gunfighters, Frank and Dobie, plan to kill Jeff and Mrs. Lowe and collect. Later, Frank succumbs to an Indian arrow, and Dobie, chastened, determines to warn Jeff and Mrs. Lowe of Lane's intent. Lane gets Dobie first, but in the final fracas Jeff out-guns Lane. On taking Mrs. Lowe home, Jeff learns that Mr. Lowe is blind! After seeing Mrs. Lowe and her husband and child re-united, Jeff rides off and presumably redoubles his efforts to find his wife.

Production.—The picture keeps on the move and constantly changing backgrounds give additional edge to its stern basic battle of wits and guns. Nancy Gates easily meets emotional demands and looks attractive, even when dishevelled, as Mrs. Lowe, Randolph Scott and Claude Akins are well matched as the dedicated Jeff and unscrupulous Lane respectively, and Skip Homeier and Richard Rust seize their opportunities as Frank and Dobie. There is little humour, but enough sentiment to appease the fair sex.

Points of Appeal.—Holding yarn, able and popular players, impressive scenery, CinemaScope, Technicolor and U certificate.

Fort Bowie

United Artists. American (U). Directed by Howard W. Koch. Featuring Ben Johnson, Jan Harrison and Kent Taylor. 7,248 *feet. Release February* 15, 1960

OUTDOOR melodrama, set in the post-Civil War period. It tells of conflict between U.S troops and Redskins and punctuates vigorous " blood and guts " stuff with popular romantic sentiment. There are no big stars and it eschews the curved screen and colour, but the players' tireless enthusiasm prevents interest from flagging. Actionful and completely uninhibited, it should satisfy the " ninepennies " and youngsters. Reliable " second."

Story.—Major Wharton, a politician attached to the Cavalry, wantonly slays Indians, and Captain Thompson, his second-in-command, and Colonel Garrett, the CO, strongly disapprove. Later, Allison, Garrett's spoiled wife, unsuccessfully makes passes at Thompson while he is escorting her from Tucson. Spiteful, she tells Garrett that Thompson had molested her and Garrett sends both Thompson and Wharton on a difficult assignment. Allison accuses Garrett of deliberately planning their liquidation and subsequently confesses she lied about Thompson. In the end, the Indians take their revenge on Wharton, but are finally quelled, Allison and Garrett become reconciled, and Thompson, who meanwhile, covers himself with glory, and Chanzana, a half-caste girl, find happiness.

Production.—The picture never lets the grass grow under its feet and its hectic pace, plus a spectacular siege climax, gives a new look to cliches. Ben Johnson is a manly Thompson; Jan Harrison tantalises as Allison; Kent Taylor impresses as Garrett; Jana Davi is an alluring Chanzana; and J. Ian Douglas registers as the pompous, inhuman Wharton. The romantic asides are logically introduced while arrows and bullets fly, and little fault can be found with the staging.

Points of Appeal.—Straightforward story, competent team, rousing highlights and U certificate.

C

Destiny of a Man

Rank. Russian (A). Directed by Sergei Bondarchuk. Featuring Sergei Bondarchuk, Zinaida Kirienko and Y. Averin. 6,995 *feet. Release February* 1, 1960

WORLD WAR II melodrama, a Russian production with expertly dubbed English dialogue. It's about a peasant who suffers severely at the hands of the Nazis and loses his wife and children, yet retains the will and the urge to live. The direction and acting are competent and there is no denying the authenticity of the backgrounds, but its artistry and realism fail to turn a sombre tale into popular entertainment. In a word, interesting, but hard to take. Ticklish booking, anyway for average halls.

Story.—Andrei Sokolov, a Russian, returning to "civvy street" following the Revolution, becomes a country carpenter. He meets a pretty orphan and they marry and have a son and two daughters. Then comes Hitler's invasion of Russia and Sokolov is called up. He gets taken prisoner and the Nazis brutally ill-treat him, but he eventually escapes, forcing a German officer to accompany him. Vital papers are carried by the Nazi brass hat, these help the Russians and Sokolov is rewarded. Finally, Sokolov goes home, but learns that his wife and offspring have been killed. Vaniusha, a five-year-old war orphan, thinks Sokolov is his father and the two seek happiness together.

Production.—The picture, told in retrospect, enables audiences to view World War II from the Russian standpoint and clearly shows why the Reds have no love for the Nazis. Sergei Bondarchuk is convincing as the luckless Sokolov, and Pavlik Boriskin, Zinaida Kirienko and Y. Averin are the most prominent of the rest. The revelations are not entirely without human slants, but, even so, the film is a "steppe" in the specialised rather than the general hall direction.

Points of Appeal.—Conscientious acting and direction, title and possible exploitation angles.

The Boyars' Plot

Contemporary. Russian (U). Directed by S. M. Eisenstein. Featuring Nikolai Cherkasov, Serafima Birman and Mikhail Kuznetsov. 7,900 *feet. Release not fixed*

HISTORICAL melodrama, made in the Soviet by the late S. M. Eisenstein, universally acclaimed genius. Given English sub-titles, it is the second of an intended trilogy, the first being "Ivan The Terrible," unveiled in the 'forties. The director's death prevented the saga from being completed, but this, like the original, presents a fascinating account of the life and times of Ivan The Terrible. It is, nevertheless, mainly a students' and collectors' piece and, therefore, unsuitable for most commercial halls. Outstanding art house booking.

Story.—In the second half of the sixteenth century, Czar Ivan finds himself the centre of religious and political intrigue. The Boyars, former friends and noblemen, have betrayed him and are preparing to welcome the Poles. Ivan's arrival at the Kremlin brings confusion, and Euphrosyne, the Czar's aunt, who covets the throne for her son, Vladimir, and had already poisoned Anastasia, the Czar's wife, plans Ivan's liquidation. The assassin strikes, but Euphrosyne's cry of triumph changes to horror on her learning that Vladimir, and not the Czar, is the victim.

Production.—The picture, which, incidentally, was held up by Stalin because he saw a far from flattering parallel between Ivan the Terrible's life and his own, is an exciting and provocative full length portrait of the anything but "merry monarch." Nikolai Cherkasov cleverely preserves continuity of character as Ivan; Serafima Birman pulls out all the stops as the ambitious and treacherous Euphrosyne; and the rest, too, are above reproach. Its camera work—there is a coloured sequence—deeply impresses, and the same can be said of the English sub-titles, written with compelling lucidity by Ivor Montagu.

Points of Appeal.—Intriguing and formidable story, brilliant direction, superb acting, magnificent settings and inspired photography and music.

Waiting Women

Cross-Channel. Swedish (X). Directed by Ingmar Bergman. Featuring Eva Dahlbeck, Gunnar Bjornstrand. English sub-titles. 9,000 *feet*

LENGTHY episodic romantic saga of the stories of three sisters married to three brothers told in flashbacks. Surprise element for the Ingmar Bergman fans is that his usual gloom and fantasy are missing. Instead is an almost conventional romance. The one comedy episode triumphs, but the dramatic stories have enough charm and skill for all-round adult appeal. Good specialised booking.

Story.—Three women re-live in flashbacks, episodes of their lives with the three brothers they've married. The first tells of her adultery confession to her adoring husband, the second about how she became an unmarried mother after her affair with a rich bohemian, and the third how she and her pompous husband spent a hilarious night trapped in a broken lift.

Production.—The comedy episode is by far the most successful—a skilful blend of satire and slapstick. The first story is turgid melodrama and though the second is novelettish, it has poignant moments of young love in Paris, deeply felt, brilliantly photographed.

Points of Appeal.—High-grade romantic weepie with one comedy episode to please the Bergman fans.—S. S.

Behind the Great Wall of China

Gala. British (U). Photographed in Eastman Color. 6,459 *feet*

TRAVELOGUE with wide general appeal and dealing with life and customs in China in the present day. Although visits are paid to such internationally famous cities as Shanghai and Pekin, in which latter place the former Forbidden City of the Emperors provides many shots of unusual interest, the emphasis is rather on the engineering developments of this country of 600 million people. The work, carried out at a tremendous pace, on the making of a new bridge to span a deep river gorge and the building of an adjacent railroad, provided unusually interesting studies which contrast vividly with the ancient pageants with their paper dragons, their fireworks and other traditional rites that still mark the completion of another fine work of modern engineering. But undoubtedly the most interesting section of this picture is that devoted to a voyage in a steamer as she makes a trip of hundreds of miles up the mighty Yangtse-Kiang River with its many natural hazards and impressive scenery. Religious influences, past and present, as represented by Buddhist and Confucian temples and ancient shrines, wedding ceremonies, work in modern steel mills and the age-old rice fields all serve to show that China above all other countries is one of violent contrasts.

Production.—This lengthy and enthralling travelogue succeeds in getting not so much a quart into a pint pot as a gallon into a liqueur glass. By a series of well-selected contrasts the reawakening of China as a world power is emphasised without sacrificing the colour and interest which are associated with her ancient culture and traditions. A direct but easy commentary and admirable colour photography both add to the appeal of this worthwhile travelogue.

Points of Appeal.—Unusual settings, interesting human studies, admirable colour photography, helpful commentary.—B. W.

Shorts

Columbia

KINGS AND COMMONERS. British (U). 1,326 *feet.*—A friendly approach to the work of a naturalist residing on the Channel Island of Herm. He is seen collecting field mice, shrews and other small animals in surroundings which provide some attractive scenic backgrounds. Good.

THE MARVELS. American (U). 904 *feet.*—A champion woman golfer and an equally skilled American who uses all sorts of weird clubs as a stunt, play nine holes of golf together. Amusing. In fact quite a merry-go-round of golf. Good.

THE HUMAN TOUCH. British (U). 1,286 *feet.*—A pleasant two-reeler which proves that families can make pets of many animals not usually associated with the home. Plenty of contrast, a cheerful commentary and some excellent studies of the pets concerned make this equally appealing to adults and kiddies. Very good.

WHEELING WIZARDS. American (U). 978 *feet.*—Roller-skating on a small rink provides the theme for a fast-moving, unpretentious short. In it, experts demonstrate their skill to good effect. Average.

THE LAST OF THE LINE. British (U). 1,355 *feet.*—Unusual natural history short in which is seen the work done in various parts of the world to preserve the strain of animals in danger of extinction. European bison in a Polish animal sanctuary and birds and mammals of the Antarctic are included. Very good.—B. W.

Data

MINING REVIEW. Issue No. 6. 13*th year.* 1,040 *feet. (U). Produced by Peter Whale and Robert Kruger. Release February* 1, 1960.—This issue marks the completion of 150 consecutive issues. In it, John Slater (who has been commentator for over 12 years) presents a picture of miners and mining today, of the past, and of the future. A very interesting issue.—F. W. K.

Gala

THE RIVIERA—TODAY'S EDEN. French (U). English commentary. 2,439 *feet.*—Dedicated to the Cote d'Azur, this Eastman Color short deals with not only the present grandeur but the past glories of the French Riviera. Historical, artistic and scenic aspects take precedence over the usual casino-cum-carnival approach to similar topics. The photography is imaginative in its application, and the general effect is one that stresses the value of an artistic treatment of the travelogue. Very good.

TIHANY. Hungarian (U). 1,621 *feet.*—A famous lakeside village in Hungary is the subject of this two-reeler in colour. Its historical associations and natural beauty are stressed. There are many attractive backgrounds, but too much emphasis is placed on its geological features and the commentary is lacking in warmth. Average.

HUNGARY DANCES No. 3. *Hungarian (U).* 692 *feet.*—The way of the whirled as demonstrated by performers of local dances. Lots of action and the contrasting dances are excellently photographed in colour. Good.—B. W.

Your Films

by JOSH BILLINGS

West End

IT'S IMPOSSIBLE to imagine a wider cross-section of films than the five press shown last week. They were "Please Turn Over" (Anglo Amalgamated—British), a fruity comedy made by the "Carry On" team; "Journey To The Centre Of The Earth" (Twentieth Century-Fox—CinemaScope), a tongue-in-the-cheek version of Jules Verne's classic; "The Scarface Mob" (Warner-Pathe), a meaty real life gangster melodrama; "The Boyars' Plot" (Contemporary—Russian), historical romance and sequel to "Ivan The Terrible"; and "Waiting Women" (Cross Channel—Swedish), a sexy "three stories in one" Ingmar Bergman opus.

I scanned over the "write-ups" hoping to learn something from the intelligentsia, but in many cases the reviews were contradictory. The critics are, of course, entitled to their own opinions and, whether one agrees with them or not, they usually provide food for thought—and wrath!

There is, however, only one infallible box-office computer and that's the cash register. Lucky the exhibitor who can see how a picture's doing on its London release before taking the plunge.

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TWENTIETH-FOX'S "Journey To The Centre Of The Earth" (CinemaScope) got many of the critics in a tangle, especially those who took it seriously. Personally, I thought the extravaganza great fun and a terrific thrill. Anyway, it got off to a flying start at the Carlton, Haymarket, and its immediate success scotches the notion that it's mainly a kids' holiday attraction.

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WHO SAID "Samson And Delilah" (Paramount) is just a stopgap at the Plaza until "A Touch Of Larceny" (Paramount—British) arrives on February 4? The late Cecil B. DeMille's ten-year-old opus definitely hit the jackpot last Sunday, far exceeding the figures of many a new film. Incidentally, special release plans are in hand and I need hardly remind showmen there's nothing like tried and tested goods.

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"OUR MAN IN HAVANA" (Columbia—CinemaScope—British) continues to fill the Odeon, Leicester Square. Many bookers fear that it's purely a West End attraction, but I definitely have a feeling it will make the popular grade. We'll know for certain when it goes out in mid-March.

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HOW ABOUT "On The Beach" (United Artists)? It has a frightening, not to say morbid, theme, but it opened with a bang at the Leicester Square Theatre on December 17 and has never looked back. Despite the gloomy predictions of "experts," it may well prove a universal money-spinner. By the way, "Operation Petticoat" (Rank—Universal) takes over at the Leicester Square Theatre today. A star-decked naval comedy, it unquestionably has the popular touch.

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THE MORE pompous critics took a poke at "A Summer Place" (Warner-Pathe), but the film's done first-class business at the Warner Theatre. It is, admittedly, sexy, but strong in feminine appeal.

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"PILLOW TALK" (Rank-Universal—CinemaScope) has made things cushy for the Odeon, Marble Arch, management. It's playing to capacity and delighting boys and girls of all ages. Book "Pillow Talk" and put your mind at rest.

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THE POPULARITY of animal films is confirmed by the persistent success of "White Wilderness" (Disney) at Studio One. Latest addition to the True Life Adventure Series, it has shattered every Disney record at the Oxford Street house.

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"HAPPY ANNIVERSARY" (United Artists) has been holding up well at the London Pavilion. The domestic comedy is slightly blue, but co-stars David Niven and Mitzi Gaynor gracefully skate on thin ice.

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THERE'S still a steady demand for "Lords Of The Forest" (Twentieth Century-Fox—CinemaScope), just about to enter its eighth week at the Rialto, Coventry Street. It's nature stuff with a real edge.

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THE New Victoria, now considered a West End hall, has found a hit in "The Shakedown" (Rank—British). An exciting X certificate vice melodrama, it's something the masses can get their teeth into.

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NOW for the "hard ticket" jobs. Mr. Leo is, to use a current phrase, printing his own money through "Ben-Hur" (MGM—Camera 65-Panavision). There hasn't been a vacant seat at the Empire since the Biblical blockbuster opened, and advance bookings are out of this world. There are also "house full" boards outside the Ritz, where "Gigi" (MGM—CinemaScope) is playing, and it looks as if "South Pacific" (Twentieth Century-Fox—Todd-AO) will stay at the Dominion, Tottenham Court Road, for ever.

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"THE ROYAL BALLET" (Rank—British), has settled down really comfortably at the Columbia Theatre, Shaftesbury Avenue. All who made money with "The Bolshoi Ballet" (Rank—British) please note!

On release

"EXPRESSO BONGO" (British Lion—British) is easily the number one release. Thanks partly to the popularity of Cliff Richard, the teenagers' idol, it has taken tremendous money at weekends. Weekday business hasn't been quite so hot, but, nevertheless, far above average. Come what may, "Expresso Bongo" is certain to be in the year's top half-dozen.

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OF THOSE catering for the Saturday and Sunday trade, few current offerings have much

continued on page 16

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YOUR FILMS —continued

on "The Stranglers of Bombay" (Columbia-Hammer—Megascope—British). It's just the adolescents' and the "ninepennies'" cup of tea.

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"LIBEL" (MGM—British) is doing really well in good- and high-class halls. The skilfully carpentered trial melodrama stars Dirk Bogarde and he's a firm favourite with the ladies.

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MUCH the same applies to "The Best Of Everything" (Twentieth Century-Fox—CinemaScope). It's got a touch of class and is an obvious woman's film, hence healthy results in other than tough joints.

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"THE HORSE SOLDIERS" (United Artists) hasn't quite lived up to the promise it showed at the Odeon, Leicester Square. There's still time for a penultimate spurt.

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IT'S BEEN hard going for "They Came To Cordura" (Columbia) and it barely finished on the right side. Clearly, its co-stars Gary Cooper and Rita Hayworth don't mean much to the younger generation.

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THE QUESTION of falling stars arises again with "But Not For Me" (Paramount—VistaVision). It co-features Clark Gable and Lilli Palmer and throws in up-and-coming Carroll Baker for good measure, but, although the takings on the last leg of its London runs improved with the weather, it disappointed.

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SOME Brigitte Bardot fans are fighting shy of "Babette Goes To War" (Columbia—CinemaScope—French), because, I understand, word got round that she doesn't appear in the "altogether." Brigitte's divested of a gimmick.

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THE REALLY happy people are those who've put their faith in "The Ten Commandments" (Paramount—VistaVision). It's still scoring up and down the country, playing twice a day at increased prices. Truly a miracle film.

RENTERS' NEWS

'Shakedown' does well in Brighton

THE new Rank FD thriller, "The Shakedown" has set up the Regent, Brighton's best January seven-day take for more than four years.

"The Shakedown" stars Terence Morgan, Hazel Court and Robert Beatty, with Bill Owen, Donald Pleasence, Harry H. Corbett and guest star Sheila Buxton. It is an Alliance production released through RFD. Norman Williams produced, John Lemont directed.

Columbia's 'Tamango' for ABC release

COLUMBIA'S new Vitalite Production "Tamango," in CinemaScope and Technicolor, is to be released on the ABC circuit from February 15.

"Tamango" is the story of two centuries ago, when slave ships with their human cargo plied their trade between Africa and the West Indies.

Photographed by Frenchman Edmond Sechan, "Tamango" is based on the novel by Prosper Merimee. John Berry directed for the French production company, Films de Cyclope.

Released with "Tamango" as second feature is a new Randolph Scott Western, "Comanche Station," a Renown Picture for Columbia release.

New Zealand likes 'Carry On . . .'

IN NEW ZEALAND, Anglo Amalgamated's "Carry On . . ." series of comedies is doing particularly good business.

Anglo's distributor there, British Film Imports, reports that "Carry On Teacher" outgrossed all opposition when it opened at the Mayfair, Christchurch and kicked off better even than "Carry On Nurse," which ran for a record-breaking twelve weeks season at that theatre.

At the State, Wellington, "Nurse" is now in its fifth week and, on the Saturday of the third week, the comedy took over £40 in excess of the previous biggest-ever one-day take at the theatre. The following Monday was the biggest-ever Monday take in the history of the cinema.

D. Russell Rankin, of British Film Imports, in a message to Phillip Jacobs, Anglo's export manager, says that he is confident that "Carry On Nurse" will achieve the all-time record gross for any picture in New Zealand.

ABC takes MGM's 'Mary Deare'

MGM'S maritime drama "The Wreck of the Mary Deare" is to be generally released through the ABC circuit on March 7.

Filmed in CinemaScope and Metrocolor, it stars Gary Cooper, Charlton Heston, Virginia McKenna, Michael Redgrave, Emlyn Williams, Cecil Parker and Alexander Knox, and was directed by Britain's Michael Anderson.

Protestants O.K Foxwell picture

IVAN FOXWELL'S "A Touch of Larceny," suspense comedy starring James Mason, Vera Miles and George Sanders, has been recommended for adults and young people by the U.S Protestant Motion Picture Council in the organisation's latest bulletin.

The Paramount British release is the story of a debonair naval commander who plots an elaborate hoax to win a beautiful American widow away from her rich fiancé. Guy Hamilton directed.

"A Touch of Larceny" will have its premiere at the Plaza, London, on February 4.

'Samson' gets eleven days at Plaza

CECIL B. DeMILLE'S production of "Samson and Delilah," starring Victor Mature and Hedy Lamarr, opened at London's Plaza Theatre on Sunday, January 24, for a limited run of 11 days.

The limited run is because of previous commitments at the Plaza.

New trailers, posters and advertising designs were prepared, and Paramount is giving the release of "Samson" an overall campaign similar to that which marked its initial showings.

Prize awards for ABC Superline Contest

CAROLE LESLEY, co-star of the Associated British comedy, "Operation Bullshine," will be visiting the Pavilion, Stirchley, on Wednesday to award £150 and a complete wardrobe of lingerie to the first-prize winner in the Superline Contest organised by ABC.

Warner-Pathe premiere 'Moment of Danger'

WARNER-PATHE'S new thriller, "Moment of Danger," will have its European premiere at the Leicester Square's Warner Theatre tonight (Thursday).

In addition to stars and show business personalities, the premiere will also be attended by socialites and diplomatic celebrities.

"Moment of Danger" has a cast headed by Trevor Howard, Dorothy Dandridge and Edmund Purdom.

Produced by Thomas Clyde, with direction by Laslo Benedek, "Moment of Danger" was filmed on location in Spain.

MINING REVIEW

150th ISSUE

No. 6 – 13th YEAR – RELEASE FEBRUARY 1

John Slater (Mining Review Commentator for over 12 years) personally presents a picture of miners and mining today against a canvas of the past and future to mark the completion of 150 consecutive issues. *Prints available free from:*

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Production

by BILL EDWARDS

"TUNES OF GLORY," Colin Lesslie's production now filming at Shepperton, marks the 4th time director Ronald Neame has worked with Alec Guinness.

He produced "Great Expectations," "Oliver Twist" and directed "The Card" and "The Horse's Mouth."

In "Tunes of Glory" Guinness has an offbeat role—that of a red-headed, hard-drinking, roughneck soldier who has risen from the ranks to become colonel of his regiment.

"So many people," said Neame, "have said this is the miscasting of the year. I have a stock answer for them. I ask them to remember Alec Guinness playing Fagin in 'Oliver Twist' before he was 30. On the face of it that was miscasting, too.

Introspective

"This is where the British industry has been dotty for so many years, believing he fits only into quiet, introspective roles. Give him a full-blooded, energetic part and he is superb. The rushes have been startling."

"Tunes of Glory," based on the highly successful novel by James Kennaway (he is technical adviser on the production), deals with the conflict between Guinness and the Whitehall-trained colonel, played by John Mills, who is sent to replace him.

The result is violent, ending in a rigged court-martial and suicide. . . . It was not expected the War Office would give open-armed co-operation.

Passive

Said executive producer Albert Fennell: "We did approach the War Office and their attitude was one of passive resistance. Their main objection was that we had identified the regiment as a genuine Highland regiment.

"We conceded that point and made uniform changes so that the regiment can't be identified.

"In return, the War Office is lending us 200 soldiers for the barrack square sequences!"

"Tunes of Glory" is being made for release by United Artists, as was "The Horse's Mouth."

"I have nothing but admiration for them," said Neame. "With 'The Horse's Mouth' they knew they were taking a risk; they fully expected it to lose money. But because it was a picture they believed should be made they gave it full backing.

"As it turns out the picture won't lose money—but they still took the risk."

\+ + +

THE second Tarzan picture in Paramount's new series started filming in Kenya this week, the actual territory of the original character. Locations are at Lake Naivasha and Thika.

Robert Day directs this Sy Weintraub production and the cast is headed by Gordon Scott, Betta St. John, Jock Mahoney and John Carradine.

Key unit men include production manager Roy Parkinson; director of photography Ted Scaife; art director Ray Simm; first assistant director Clive Reed.

Interiors will be at Shepperton.

\+ + +

DAVID NIVEN has joined the cast of Carl Foreman's "The Guns of Navarone," the Columbia release which will go before the cameras in the Aegean on February 8.

Niven plays Corporal Miller in this modern-day myth of a group of Allied soldiers who land on an enemy occupied island to perform an impossible task.

Alexander Mackendrick will direct the Technicolor production which is based on Alistair MacLean's best-seller.

\+ + +

ART director John Box has returned from the Hong Kong location of Paramount's "The World of Suzie Wong" to prepare matching interior sets at MGM Boreham Wood.

Location filming is expected to be completed by the end of this month and studio work is scheduled to start early in February.

\+ + +

RONALD NEAME is to film Ernest Raymond's 20-year-old novel "We, the Accused." The book, one of this country's best known treatments of crime and punishment, is now being scripted by Emeric Pressburger.

Said Neame: "I shall dedicate it, tongue in

continued on page 33

Dubbing has just been completed in the new Walton Studios theatre on John Martin's "Beyond the Curtain," shortly to be released by Rank. At work on it here are assistant dubbing mixer Gerry Humphreys, editor Alex Wilson, John Martin and dubbing mixer Freddie Ryan

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ON PETTICOAT

in EASTMAN COLOUR

Co-starring

JOAN O'BRIEN • DINA MERRILL

GENE EVANS with DICK SARGENT

Television

by TONY GRUNER

THERE ARE now four independent producing companies negotiating with Independent Film Distributors for the sale of their feature films to television. And IFD, now owned by Associated-Rediffusion, is confident that agreements will be signed with the quartet within the next few months.

Will this new line-up of product now supplementing the 55 films already sold to A-R by John Woolf and Danny Angel be available to the cinema and the BBC? They will not.

In spite of the reassurances from A-R's managing director, Paul Adorian, I have every reason to believe that all these feature films will be shown by the London programme contractor in the peak hours. Provisional time I understand is 9.30 p.m.

Will not sell

A-R has no intention of selling any of its top features to either exhibitors or the BBC.

The Corporation, of course, now realising that it has been beaten in the fight for this product, is scurrying around looking for producing companies with product to sell.

There are none of any importance left except The Rank Organisation, ABC, and British Lion —and these three will not sell their product to television.

Meanwhile, it is rumoured that A-R's initiative in securing John Woolf's and Danny Angel's backlog of British pictures came after an offer had been made to Associated Television.

The selling price, in the region of £350,000 (with the tax attraction of IFD showing a loss) was rejected by Val Parnell and Lew Grade.

In view of their keen interest in getting hold of this feature line-up and screening films for Midlands and Scottish television, I am surprised.

Possibility

Who else will screen IFD's pictures? There is, I believe, a possibility that Southern and Granada will eventually show these features. IFD has received no firm turn-downs from any contractor.

What will be the future relations between the television industry and the film trade? This week I discussed the immediate and long-term effects of A-R's purchase of IFD with an influential ITV executive.

Said he: "There is no doubt that the ITV companies would have been prepared to reach agreement with the film industry to ensure that these old British films were not shown at times harmful to the cinema box-office.

Satisfactory deal

"It is still not too late for the film trade to meet all the ITV companies and to work out a system of control which will enable both sides to secure a satisfactory deal.

"Deals are now taking place which will enable the television companies to enjoy a hefty backlog of British pictures in spite of film industry opposition.

"These features will eventually be seen in almost every ITV region and could do some harm to exhibitors.

"However, we need this product because of the lack of television quota TV film series which, as you have mentioned in your column, have shown a remarkable decline during the last few months.

Interests

"Moreover the quality of those series which are available has not been terribly high.

"Ironically, most of the contractors have interests in film production or exhibition. But even A-R has no desire for an all-out fight against the cinema industry.

"If ITV companies were able to secure the old British films to supplement their live programmes, it should be possible for the film industry to work out a deal that could last for some years—and answer most of the exhibitors' complaints about the screening of features on television.

"All it requires is that FIDO should realise that the film trade still has some negotiating power and that eventually there must be some agreement between Wardour Street and the TV interests.

"What is needed now is for FIDO to call a conference with all the major programme contractors in order to see just how far the contractors are prepared to meet the wishes of the film trade.

"I can assure you that there is not a single contractor who does not wish to avoid an all-out battle with the motion picture industry, although at the present time we have all the aces."

Brian Tesler joins ABC TV on February 1 as supervisor of the network's features and light entertainment programmes

\+ + +

LLOYD BURNS, vice-president of Screen Gems, arrived in London this week to discuss a number of deals with George Blaugh, European representative of the company.

Burns also took time off to explain to me the policy of his company in relation to the present 14 per cent. British quota.

It will be recalled that most American production organisations have found difficulty in selling their product to British television contractors unless there has been a community of financial interests as with ATV and Independent Television Corporation and ABC and Warner Bros. This makes a network deal a very ticklish proposition.

In fact, Burns himself agreed that the ITV potential today for an American series was not as large as a few years ago.

Said Burns: "This does not mean that I would advise my company to go ahead with a British series in order to try to induce a programme contractor to take one of our American shows.

"In fact, if my information is correct, it is not so easy to sell a British series. We made one British series, 'Ivanhoe,' which did not do too badly in your country and has done quite well in Europe.

"It is now coming out in the States and we should be on the right side of the balance sheet when it has finished its U.S tour.

"If we get the right type of project, we will make a series in Britain, but I will never make a series just for the sake of it. And there are many subjects which we can produce in the States far better than you can do over here."

Burns told me that he had two important series now being made. One was an adult cartoon show which had already aroused great network interest in the U.S.

The other was the series based on the Winston Churchill memoirs. Burns said he was positive there would be no difficulty in selling the

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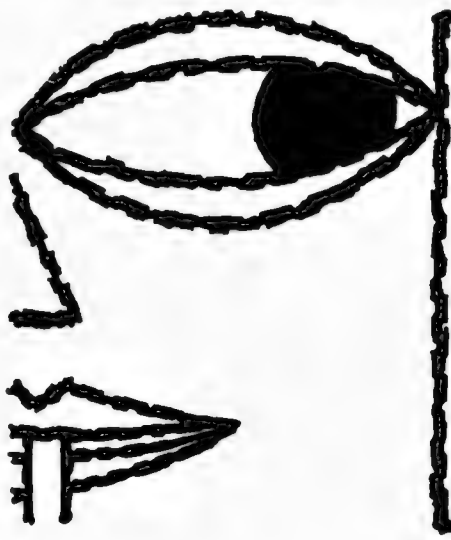

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Showmanship

by FRANK HAZELL

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THIRD MAN ON THE MOUNT

Part of a large display for Walt Disney's "Third Man on the Mountain" in Kennards' department store, Croydon. In the display is a "Tel-a-story" projector which presents a continuous series of coloured scenes from the picture

THE COMPANY OF SHOWMEN

A floodlit birthday star

A FINE celebration was arranged by **M. P. Gordon** for the 21st birthday of the Clifton, Wolverhampton. A gay and bold front-of-house display, with large cut-out key stretching across the main facade, bunting, flags, and on the roof a large star which was lit at night.

A souvenir programme was produced giving details of the theatre's facilities, its present and coming programmes, and a brief survey of its 21-year history. As the anniversary programme was "Carry on Teacher," it would have been hard to find a better guest star than Charles Hawtrey, who presented gifts to youngsters, also celebrating their 21st birthday, to coincide with that of the theatre's.

The birthday cake was duly cut by the star on the stage, and then handed over to the matron of the local children's home. A full composite page was sponsored by local traders, who also provided gifts for distribution to patrons.

That hard-punching film "The Rough and the Smooth," gained further impetus from the extra punch **B. L. Coppock** gave to his campaign on the film. The main tie-up was on the book of the film, and in most stationers attractive and eye-catching displays were arranged.

A public-address van made a town tour, and a teaser ad. in the personal column invited patrons to ring a given number for full details. This was a public telephone in the theatre foyer, which was manned by the staff, who gave a short story synopsis to each caller.

Another "personal" that gave a film premiere its right start was arranged by **A. W. Sneddon,** Ritz, Belfast, for "Yesterday's Enemy."

Stanley Baker made the trip over and the resultant press more than justified the journey.

C. B. Kirk, Scala, Nottingham, managed to reach the maximum of his public with a well-balanced campaign for "The Mysterians." Using teaser double crowns at newsagents and paper sellers, he also adapted menu cards for two main restaurants and hotels.

A "spaceman" made a tour of the town with an old public omnibus, and the contrast between travel "then" and the future, made an eye-catching display. The local scooter club also co-operated by riding around town in formation, spelling out the film title.

The hotel give-away deserves special mention. The usual card given containing room number and hotel terms was adapted, and included not only the welcome of the hotel but also one to visit the Scala for "The Mysterians."

The Burma Star Association again came forward with fine assistance to help the launching of "Yesterday's Enemy" at the Savoy, Swindon. **R. L. Cook** arranged a display of equipment and photographs, and opening night was made a gala occasion with the main guests members of the Association.

Guard of honour

Thirty of the members, wearing their campaign medals, acted as a guard of honour for the evening's main guest, Major General Abraham. A most appropriate setting for the film, and an ideal launching.

F. A. Middleton, Central, Reading, gained some useful extra press on his contest to find Nadja Tiller's double to support the screening of "The Rough and the Smooth." Press helped to publicise the contest and gave almost full page coverage to the winner receiving her prizes, which made a kind of Cinderella story, with visits to hairdresser, gownshop and beauty parlour.

D. Falshaw, Rex, Stratford, had fine results from the presentation he made to Ken Brown, the footballer, of a newsreel of the International at Wembley, in which he played.

The "Nationals" gave coverage in their sports columns and local press obviously made it a top feature.

Kartar Singh, Cathay, Miri, created quite a record for the screening of "The Ten Commandments." Miri town has a population of less than 5,000. He dressed as Moses and saw that people in town received a handbill on the film, with the final result that it enjoyed a ten-day run with total admissions over 10,000.

As Lim Keng Hor, the Cathay press chief, states, a record to be proud of anywhere in the world.

NEW MEMBERS

Mrs. D. E. Allen, Odeon, Coventry.
G. F. Bigwood, Odeon, Weston-Super-Mare.
D. R. Bishop, Playhouse, Guildford.
D. G. M. Frankland, Odeon, West Hartlepool.
K. J. Gasper, Gaumont, Upminster.
R. Lester, Odeon, Leigh, Lancs.
G. S. Lomas, Odeon, Gloucester.
C. P. W. Meggison, Odeon, Leeds.
F. S. Robinson, Odeon, Harlesden.

SEALS OF MERIT

P. H. Gaston (first), Ritz, Keighley. (Life Member No. 318.)
H. F. Crane (second), Adelphi, Birmingham, 25. (Life Member No. 287.)
R. J. Crabb (fourth), Lyric, Wellingborough. (Life Member No. 247.)
J. Bee (fourth), Odeon, Worcester. (Life Member No. 64.)
E. Larrosa (fifth), Gaumont, Bootle. (Life Member No. 139.)

The Showman Also Commends

Figures in parentheses indicate number of credits

ASPDEN, W. W., Odeon, Blackburn: Blue Jeans. **Amerena, P. C.**, Odeon, Ramsgate: North West Frontier, The Buccaneer (2). **Alexander, R.**, Odeon, Bilston: Darby O'Gill and the Little People, Dracula, Tempest (3). **Ames, J. O.**, Odeon, Weybridge: Genevieve, The Wonderful Country (2).

BLEASE, G. B., Odeon, Bolton: Blue Jeans, I'm All Right Jack (2). **Bint, B.**, Odeon, Sale: Upstairs and Downstairs, This Earth Is Mine (2). **Brissenden, F. W.**, Gaumont, Dover: The Rabbit Trap, The Devil's General (2). **Bignell, A. W.**, Odeon, Redhill: S.O.S. Pacific. **Bishop, D. R.**, Playhouse, Guildford: Return of the Fly. **Brown, C. E.**, Gaumont, Preston: I Want to Live.

CARTER, E. C., Gaumont, Dagenham: Killers of Kilimanjaro. **Cockburn, R. C.**, Odeon, Skipton: The Hanging Tree, This Earth is Mine (2). **Crawshaw, R.**, Odeon, Taunton: The Boy and the Bridge, The Night We Dropped a Clanger (2). **Carey, D. P.**, A/M, Odeon, Portsmouth: The Gunfight at Dodge City, Soldier of Fortune, Five Gates to Hell (3). **Clarke, D.**, Gaumont, Stoke-on-Trent: Life in Danger, This Earth is Mine, Nothing But Trouble, Annie Get Your Gun, Top Rank Records, Look at Life, public relations, I'm All Right Jack (8).

DAVIES, R. S., Odeon, Richmond: Killers of Kilimanjaro.

GREAVES, W. L., Gaumont, Dudley: The Night We Dropped a Clanger.

HOBART, S. J., Odeon, East Dulwich: The Devil's Disciple, S.O.S. Pacific (2). **Harris-Quelch, A. N.**, Odeon, Brentwood: The 39 Steps, children's club (2). **Harvey, I. B.**, A/M, Gaumont, Finchley: S.O.S. Pacific.

LOCKYER, G., Odeon, Stafford: Look at Life, Theatre publicity, The Bridal Path, Holiday for Lovers, Generator 4, Tempest, The Boy and the Bridge (7). **Lowe, D. P.**, Gaumont, Ipswich: The Blue Angel, stage show (2).

MOFFAT, W. T., Gaumont, Southsea: Swan Lake.

O'LOUGHLIN, D., Odeon, Hackney Road: Killers of Kilimanjaro, children's club, public relations (3). **Oakley, B. C.**, A/M, Odeon, Wolverhampton: Upstairs and Downstairs.

PEARMAN, F. W., Gaumont, Wimbledon: S.O.S. Pacific. **Philcox, J. S.**, Gaumont, Bradford: The City Jungle, Blind Date (2). **Phillips, T.**, Odeon, Luton: I'm All Right Jack, public relations (2). **Peters, N.**, Ambassador, Slough: North West Frontier, S.O.S. Pacific (2). **Pass, D. H.**, Odeon, Dudley: S.O.S. Pacific, My Uncle (2). **Parnham, S. E.**, Odeon, Blackheath: This Earth is Mine, I'm All Right Jack, The Diary of Anne Frank (3). **Perkins, S. E.**, Regal, Farnham: Killers of Kilimanjaro, Blind Date, North West Frontier (3). **Paton, J. O.**, Ritz, Brighouse: Life in Emergency Ward 10, The Ugly Duckling, Left, Right and Centre, The City Jungle, The Lady is a Square, Up Periscope (6). **Pleasants, J. C.**, Gaumont, Chatham: The Night We Dropped a Clanger, The Rabbit Trap (2). **Putsman, L.**, Gaumont, Birmingham: Public relations, theatre publicity, The Night We Dropped a Clanger (3).

ROBDRUP, S., Gaumont, Darlington: The Night We Dropped a Clanger, The Rabbit Trap (2). **Rowling, E. K.**, Odeon, Guildford: S.O.S. Pacific, children's club (2). **Roberts, C. W.**, Odeon, Wrexham: I Want to Live. **Roberts, P.**, A/M, Odeon, Uxbridge: S.O.S. Pacific. **Redman, D.**, A/M, Odeon, Jersey: The Devil's Disciple. **Ross, I.**, A/M, Gaumont, Luton: The Night We Dropped a Clanger. **Reay, F.**, Odeon, Sunderland: Killers of Kilimanjaro, The Devil's Disciple, S.O.S. Pacific (3). **Ramsay, S.**, Gaumont, Leeds: The Man Who Never Was, children's club, The Killer Shrews, The Prince Who Was a Thief, A Bucket of Blood (5). **Reed, C. H.**, Cinerama, Perth: Children's club, Carry on Teacher (2). **Ralph, T.**, Gaumont, Richmond: The Sheriff of Fractured Jaw. **Roberts, R. B.**, Odeon, Watford: Public relations, theatre publicity (2).

SIMPSON, C. K., Odeon, York: My Uncle. **Smith, A. V.**, Odeon, Becontree: John Paul Jones. **Short, T. D.**, Rialto, Southampton: Blind Date. **Scardifield, J. A.**, Odeon, Dover: The Devil's Disciple, Killers of Kilimanjaro (2). **Seals, E. S.**, Odeon, Woking: S.O.S. Pacific. **Steele, D. G.**, Odeon, Camberley: Carry On Teacher, Children's club (2). **Smith, J. L.**, Regal, Coventry: This Earth Is Mine, Tarzan's Greatest Adventure (2). **Skellon, P. E.**, Odeon, Spalding: I Want To Live. **Sones, S. R.**, Gaumont, Walsall: Upstairs and Downstairs, S.O.S. Pacific, My Uncle (3). **Sherwood, W.**, Hippodrome, Colchester: A Private's Affair, The Night We Dropped A Clanger (2). **Samways, D. J.**, Odeon, Corby: The Bridal Path. **Saunders, J.**, Odeon, Manchester: The Devil's Disciple. **Sheppard, H. P.**, Regal, Colchester: Stage show, Public relations (2). **Spurs, R. D.**, Odeon, Byker: Blue Jeans. **Symmons, B. E.**, Odeon, Harrogate: Upstairs and Downstairs, I'm All Right Jack (2). **Shatwell, H. V.**, Gaumont, Halifax: Blind Date. **Salter, F. W.**, Gaumont, Rosehill: The Wonderful Country, Return of the Fly (2). **Stewart, P. A.**, Odeon, Hamilton: A Hole In The Head, Children's club, Upstairs and Downstairs (3). **Stoten, R.**, Walpole, Ealing: The Wonderful Country.

THORNTON, A. F., Odeon, Burton: Blue Jeans, Theatre publicity (2). **Thurman, F. O.**, Mechanics, Nottingham: I'm All Right Jack, I Want To Live, The Diary of Anne Frank (3). **Taylor, E. M.**, Odeon, Hinckley: Public relations, Holiday for Lovers (2). **Turner, J. C.**, Gaumont, Chichester: Killers of Kilimanjaro. **Tull, W. J.**, Odeon, Lewes: Children's club. **Todd, R.**, Odeon, Blackpool: Public relations, S.O.S. Pacific, Press publicity (3). **Thompson, G. A.**, R/M., Odeon, Bishop Auckland: S.O.S. Pacific. **Tappy, C. A.**, Odeon, Plymouth, The Rabbit Trap.

WALKER, D. E., A/M., Odeon, Harlesden: S.O.S. Pacific, That Kind of Woman (2). **Wood, W. R.**, Gaumont, Wallasey: Blind Date. **Wright, D.**, Odeon, Ipswich: That Kind of Woman, I Want To Live (2). **Willmot, D. J.**, A/M., Odeon, Southampton: North West Frontier. **Webb, A. C.**, Odeon, Canterbury: North West Frontier, The Man Who Understood Women, The Blue Angel, My Uncle (4). **Watson, H. W.**, Odeon, Peterborough: Public relations, North West Frontier (2). **Wilmot, R. C.**, Odeon, Newcastle: Killers of Kilimanjaro. **Wilbor, H.**, A/M., Odeon, Accrington: Upstairs and Downstairs. **Williams, A. E.**, Odeon, Northfields: S.O.S. Pacific, Public relations, Children's club, Press publicity, That Kind of Woman (5). **Wall, A. W.**, Gaumont, Falkirk: Blue Jeans, I Want to Live (2). **Wills, C. B.**, Odeon, Camberwell: S.O.S. Pacific, The Devil's Disciple (2).

YATES, R. E., Odeon, Kingstanding: Look at Life, Top Rank records (2).

KINE.-MGM £600 SHOWMANSHIP CONTEST

TV station gave him a useful plug

FROM **Douglas G. Adams,** manager of the Regal, Kirkcaldy, comes a campaign for "The Tunnel Of Love" that was carefully planned.

The highlight featured the appearance, in conjunction with the trailer, of a local quartet, who were so successful with their performance of the theme tune, that they were invited to appear on the local TV station which gave an added plug.

Extra quads were sited as were hanging cards. Five hundred drip mats were distributed to hotels, cafes, etc. Several window presentations were secured linked with hairdressing, footwear, electrical apparatus, etc.

A giant book was paraded around town prior to playdate.

The People's Journal agreed to publish a composite page which proved very effective. A total of 91 inches of editorial was achieved.

Miscellaneous small competitions were arranged, all of them helping to boost playdate.

Exploitation

Edgar Fielding, manager of the Lido, Bolton, screened "The World The Flesh And The Devil," and arranged for extra exploitation comprising 1,000 throwaways which were distributed from shops, market place and cinema as were 25 hanging cards.

Two specially compiled arts were used for the front-of-house display which also included scene stills.

Arrangements were made for the local film critic to visit Manchester for a trade showing of the film, resulting in first-class editorial coverage.

A leading music store dedicated a window to a display incorporating scene stills and credit arts.

The leading members of the Civil Defence Authority were invited to the opening performance.

Novelty throwaways were used by **D. G. Kite** in his campaign for "Ask Any Girl," at the Odeon, Highgate.

These were headed "Frankly speaking of me and marriage" and featured photographs of stars with comments appropriate to marriage.

The theatre newsboard was used for advance features on the stars and film.

A highlight of the exploitation was a tale competition held in conjunction with the Majestic Ballroom, which was publicised by entry forms and PA announcements.

Prizes were promoted and resulted in excellent publicity. *The North London Press* reported the event. Bookmarks were used by private libraries in the area.

Window displays were linked with the book and publicity materials were sent to nurses hostels, women's organisations, etc.

The Heinz national tie-up was successfully carried out by manager **T. W. Hawkings** for the screening of "Count Your Blessings," at the Palace, Arbroath.

Twenty window presentations were secured with stockists plus a foyer display.

Thousands of competition leaflets were distributed throughout a wide area with prizes of Heinz products being awarded to the winning contestants.

A tie-up with a cafe resulted in the idea of hot soup being served to patrons after the performance.

Contests were arranged with the *Arbroath Herald* with prizes being promoted locally.

The front-of-house was also decorated with cut-outs, posters, etc.

Another manager who exploited "Count Your Blessings" was **A. F. Thornton,** of the Odeon, Burton-on-Trent.

He arranged for the distribution of 2,000 throwaways throughout the locality.

Good use was made of the Heinz national tie-up resulting in a foyer presentation, window displays and the widespread use of competition entry forms.

Editorial appeared in the *Burton Mail* and the *Burton Observer.*

AUGUST AWARDS

FIRST PRIZE (engraved Silver Lion and £10, plus £5 from ABC).—A. W. Seddon, Ritz, Belfast ("The Journey").

SECOND PRIZE (engraved Bronze Lion).—J. W. Doran, A/M, Ritz, Barnsley ("The Journey").

SPECIALLY COMMENDED (certificates). A. M. Sliman, A/M, Regal, Falkirk ("The Journey"); R. L. Cook, Savoy, Swindon ("Some Came Running"); D. G. Fuller, Regal, Levenshulme ("tom thumb"); D. G. Adams, Regal, Kirkcaldy ("The Angry Hills"); F. Page, Guildford Cinema, Guildford ("The Doctor's Dilemma"); D. G. Adams, Regal, Kirkcaldy ("Party Girl").

HIGHLY COMMENDED (certificates).—R. W. Parker, Savoy, Exeter ("Some Came Running"); N. L. Eccleston, Palace, Lancaster ("Count Your Blessings"); L. J. Brown, Rex, Leytonstone ("For the First Time"); T. K. Wright, Victory, Stapleford ("Cat on a Hot Tin Roof"); J. L. Smith, Ritz, Edinburgh ("The Journey"); J. F. Verity, Regal, Halifax ("For The First Time"); R. W. Hodder, A/M, Regal, Camberwell ("The Journey"); R. L. Cook, Savoy, Swindon ("The Journey"); D. Mackrell, Haymarket, Newcastle ("Gigi"); J. L. Laing, Regal, Aberdeen ("Count Your Blessings"); R. J. Crabb, Lyric, Wellingborough ("Some Came Running").

STUDIO REVIEW

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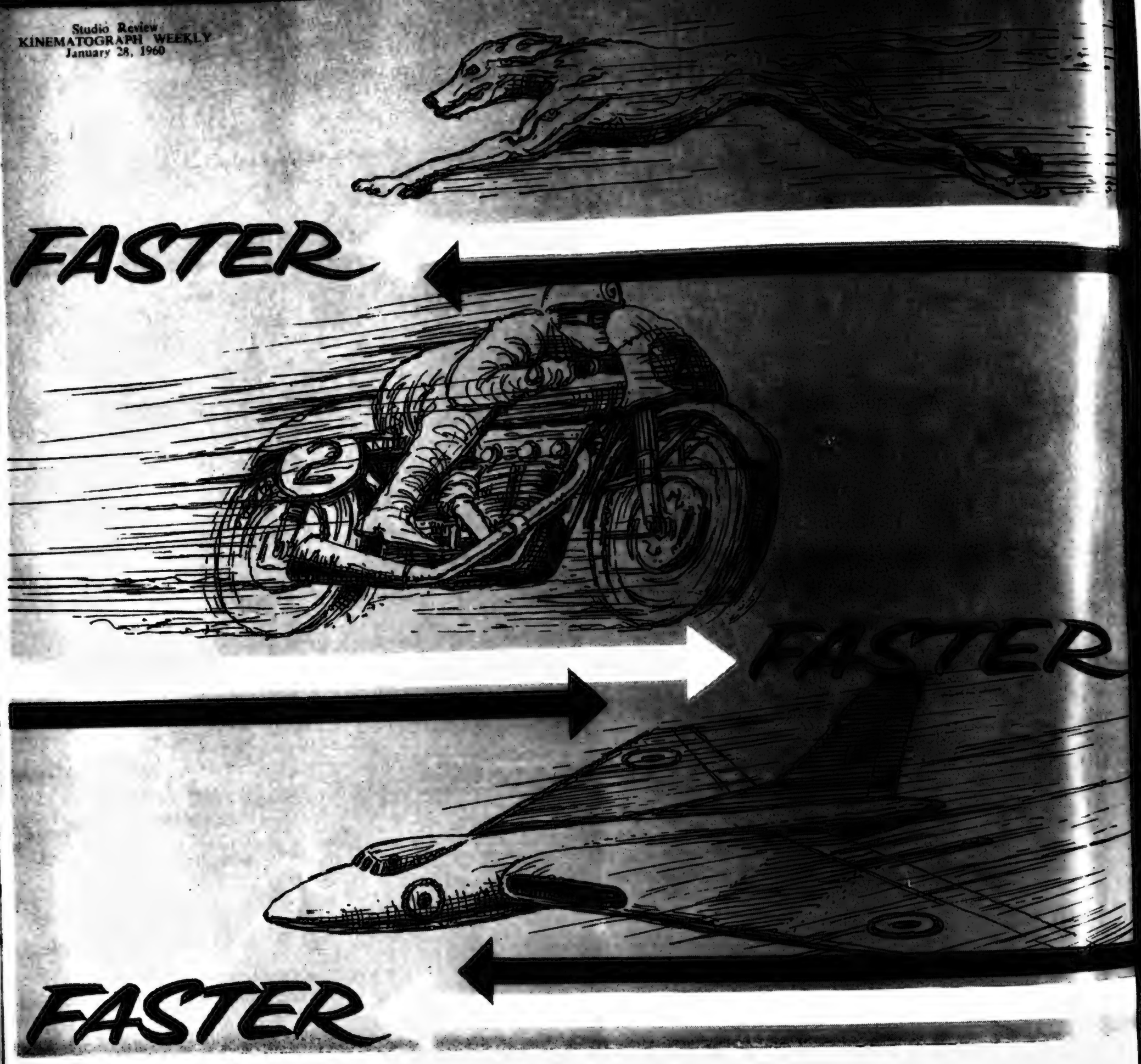
Studio Review
KINEMATOGRAPH WEEKLY
January 28, 1960



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'Eastman' is a registered trade-n

Production is booming now

by BILL EDWARDS

It is a pleasure to report in this first round-up of 1960 that business is bustling at British studios. Shepperton, for instance, is housing five productions; at Pinewood there are three.

Significant is the fact that major feature production is up; television production is down. No new TV series has started and producers are doubtless waiting to see what the fate of the half-hour episode will be.

SHEPPERTON: "Tunes of Glory," Colin Lesslie's production for United Artists, is half way through its schedule. Ronald Neame is the director and the cast is headed by Alec Guinness and John Mills.

"The Risk," the Boulting Brothers' co-feature, is almost completed. John Boulting produces, Roy Boulting is the director, and the cast is headed by Tony Britton, Virginia Maskell, Ian Bannen and Peter Cushing.

John Moxey is directing "Foxhole in Cairo," the Steven Pallos production for Britannia release. Donald Taylor co-produces and the production features James Robertson Justice.

"Dead Lucky" is the title of ACT Films' second feature, which is produced by Robert Dunbar and directed by Montgomery Tully.

Paramount's "Tarzan the Magnificent" is now on location in Kenya, but will return to Shepperton for interiors. This Sy Weintraub-Harvey Tuttyutin production is directed by Robert Day.

PINEWOOD: Robert Asher is directing Hugh Stewart's new comedy, "Make Mine Mink," which is for Rank release. The stars are Terry-Thomas, Billie Whitelaw and Hattie Jacques.

Latest addition to the Betty Box-Ralph Thomas "Doctor" series is "Doctor in Love." For Rank release, it's now on location. The stars are Michael Craig, James Robertson Justice, Virginia Maskell and Leslie Phillips.

Twentieth-Fox's "Sons and Lovers" is now almost completed. This Jerry Wald production is directed by Jack Cardiff and features Trevor Howard, Mary Ure, Dean Stockwell, Heather Sears and Wendy Hiller.

The Rank television series "Interpol Calls" is also being made at Pinewood.

ABPC, ELSTREE: Starting this week was the first Charlie Drake comedy, "Sands of the Desert." Gordon Scott produces and John Paddy Carstairs directs this one, which is for Warner-Pathe release.

Warner's "The Sundowners" is due to complete its studio work at the beginning of next month. Robert Mitchum, Deborah Kerr, Glynis Johns and Peter Ustinov are the stars in this Gerry Blattner production, which is directed by Fred Zinnemann.

MGM, BOREHAM WOOD: Paramount's costly "The World of Suzie Wong," with William Holden and France Nuyen, is due to start its interior work at the studios this week, following extensive locations in Hong Kong. Hugh Perceval produces; Jean Negulesco is the director.

In the studios, too, is ATV's "Dangerman" television series.

BEACONSFIELD: Shooting started this week on Independent Artists' "Moment of Truth," in which Peter Sellers and Richard Todd are the stars. The picture is for Rank release and is produced by Peter de Saligny. The director is John Guillermin.

BRAY: Another newly started picture is "The Brides of Dracula," a Hammer production produced by Tony Hinds and directed by Terry Fisher. Cast includes Freda Jackson and French star Yvonne Monlaur.

WALTON: "The Man Who Couldn't Walk" is now being post-synced. This Bill and Michael Luckwell production for Butcher's release was produced by Jock MacGregor and Umesh Mallik, and directed by Henry Cass.

KINE. STUDIO REVIEW

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TWICKENHAM: Lewis Gilbert's production for Bryanston, "Touch it Light," is due to finish shooting this week. Gilbert both produces and directs this comedy, which stars Tommy Steele, Benny Hill and Ian Carmichael.

MERTON PARK: Anglo's "The Concrete Jungle" is well into production under director Joe Losey. Jack Greenwood produces and the cast features Stanley Baker, Sam Wanamaker, Margit Saad.

ARDMORE: Monty Berman and Bob Baker's Tempean production, "The Siege of Sidney Street," is being made at the Irish studio for Regal release. Bob Baker directs and the cast is headed by Donald Sinden and French actress Nicole Berger.

THE CREWS BEHIND THE FILMS

DEAD LUCKY
ACT at Shepperton

Producer: Robert Dunbar; Director: Montgomery Tully; Production manager: "Pinky" Green; production secretary: Barbara Rowland; 1st asst. director: Peter Dixon; 2nd asst. director: Ted Morley; 3rd asst. director: Derek Parr; Continuity: Jane Buck; Lighting cameraman: Peter Hennessey; Camera operator: Bernard Lewis; Focus: Walter Byatt; Clappers/loader: Trevor Wrenn; Stills cameraman: Frank Bellingham; Sound recordist: William Salter; Sound camera operator: Charles Tasto; Boom operator: Percy Britten; Art director: Joseph Bato; Draughtsman: Tom Goswell; Buyer: Jimmie James; Hairdresser: Daphne Vollmer; Make-up: Bob Lawrence; Wardrobe: Bridget Sellers; Editor: Anne Chegwidden; 1st asst. editor: Eileen James; 2nd asst. editor: Charles Morgan; Accountant: Terry Price; Production supervisor: Ralph Bond.

THE RISK
Charter Films at Shepperton

Producer: John Boulting; Director: Roy Boulting; Production manager: Philip Shipway; Production secretary: Joan Parcell; Continuity: Beryl Booth; 1st asst. director: Basil Rabin; 2nd asst. director: Julian Mackintosh; 3rd asst. director: Henry Emery; Director of photography: Max Greene; Camera operator: Peter Allwork; Focus puller: Gerry Anstiss; Clappers/loader: Robin Browne; Stills cameraman: Laurie Ridley; Director of publicity: John Newnham; Sound mixer: George Stephenson; Boom operator: Jack Davies; Sound camera operator: Ernie Webb; Sound maintenance: Fred Stoneham; Editor: John Jympson; 1st asst. editor: Jeremy Saunders; 2nd asst. editor: Ron Pope; Art director: Albert Witherick; Set dresser: Peter James; Draughtsman: Terry Addison; Make-up chief: Freddie Williamson; Hairdresser: Ann Box; Scenic artist: Alan Evans; Production buyer: Percy Godbold; Wardrobe mistress: Maude Churchill; Production accountant: Arthur Cleaver; Chief electrician: Jackie Sullivan; S/By Props: B. Murrell; S/By carpenter: E. Cull; S/By stagehand: B. Routledge; Painter: J. Tompson; Grip: J. Roche; Rigger: W. Greene; Plasterer: F. Hitchins.

FOXHOLE IN CAIRO
Omnia at Shepperton

Producers: Steven Pallos, Donald Taylor; Director: John Moxey; Production manager: Ben Arbeid; Production secretary: Cynthia Maugham; Producer's secretary: Vivienne Eden; Production accountant: Bob Roberts; 1st asst. director: Ted Sturgis; 2nd asst. director: Derek

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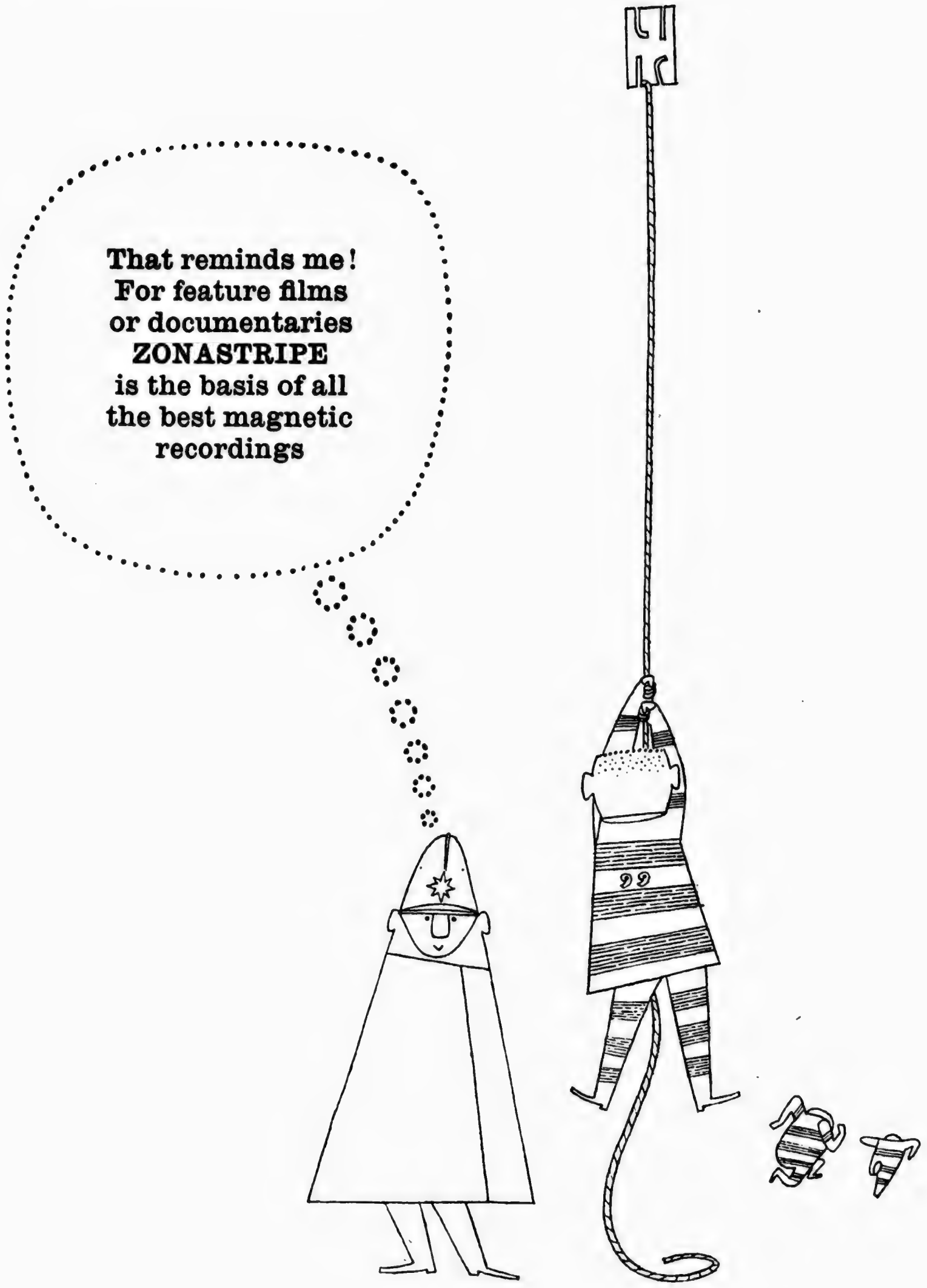

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WRITER IN PROFILE

'It just happened'

NORMAN HUDIS, born in Stepney 37 years ago, is one of Britain's busiest screenwriters. He is married, has one small son. Hudis has scripted 14 second features, nine first features—including the 'Carry On' series

NORMAN HUDIS sat back and tried to remember. "I must have been five," he said, "when I wrote my first story. It was based on a story I had read somewhere. That's my first confession of plagiary — you will not hear me admit it again."

Thus began the Norman Hudis story, a story which touched its greatest success last year when he wrote "Carry On, Nurse" and saw it come in an easy No. 1 box-office winner.

"Appreciating I lacked maturity," he said, "I waited until I was 16 before attempting to write again. I had just seen Valerie Hobson and Barry K. Barnes in 'This Man is News' and decided to become a newspaperman. My job as an apprentice reporter on the *Hampstead and Highgate Express* had two distinct advantages which outstripped any formal training in writing — I learned to ride a bicycle, and the office was very near the Hampstead Everyman cinema.

Dramatic Criticism

"Before long I was indulging in dramatic criticism of a virulently destructive nature, because I knew all about it, you see. When war broke out in '39 at least the Hampstead amateur dramatic societies saw the bright side as I was whisked away to battle, in the capacity of Aircrafthand, General Duties.

"My five and a half years in the RAF included four years in the Middle East with a spell on the staff of the *Air Force News*. Still knowing about it, I was roving correspondent in the Western Desert and ran the show page."

Hudis was demobbed at 23 and finding even real newspaper jobs difficult to obtain joined the Rank Organisation in Pictorial Publicity under Bill Batchelor.

My Contribution

"The first set I visited," he said, "was 'Fame is the Spur' at Denham. The entire science and art of movie-making became quite clear to me within five minutes and I was ready to make my contribution. I have spent the subsequent years learning that this belief was quite illusory.

"In due course I was transferred to studio publicity work at Islington, Denham and Pinewood and in my limited spare time I wrote my first play—'Here is the News.' It was try-out produced at Leatherhead and generously noticed by the press. The most gratifying result, however, was that I was given a contract as screenwriter by Earl St. John. I am eternally grateful to Earl for this vital break — the opportunity to learn to write for the screen.

"My principal tutor was Julian Wintle and to no one's surprise — except mine — nothing I wrote in my two years contract at Pinewood ever actually reached the screen. Looking back, I see this period was an apprenticeship, a chance to learn the job in conditions of financial security. But, at the time, I was chain smoking livid that no one had the sense to see the beauty of my cuts, dissolves and dialogue. And so, bravely, I plunged into the freelance world."

First producers to give freelance Hudis an active break were Bob Baker and Monty Berman, and the association continued for a couple of years on several second and co-features; none of them taking more than three weeks to write.

Work followed with Steven Pallos, Bill Luckwell and Derek Winn, Bill Chalmers, John Bash. But it was with Peter Rogers that the Hudis fortune really changed.

"For Peter, I wrote the 'Tommy Steele Story' and I can claim no clairvoyance for the fantastic success of this picture. I thought at the time it was an astute and alert move to make the subject, but, at the most, I figured it would be a sterling support film. The success of the film and the way it rocketed to first-feature status knocked me for six.

Enjoyed Writing

"Oddly enough this script was one of the easiest I've ever done. You see, I was a cockney like Tommy Steele. I came from the same sort of street; I knew how he talked, I knew how he thought. And, vicariously perhaps, I enjoyed writing about his success.

"I knocked the script off in 10 days and started thinking about my next cheque. Like all freelances."

The immediate result of the success of the "Tommy Steele Story" was a contract with Sydney Box, but most of the time Hudis was on constant loan to Peter Rogers for "The Duke Wore Jeans" and "Carry On Sergeant."

Hudis continued: "Peter ultimately took over this contract and I am happily committed to him until mid-1961 at least.

"Since then I've carried on. As the industry's prize and most cautious wrong-guesser let me confess that I thought 'Sergeant' would, at most, as far as I was concerned, help to prove that I was not limited to either thrillers or musicals and that I might get a toe-hold in the comedy-field. If it wasn't such a corny line (corny, even for me) I'd say 'imagine my surprise when it took box-office place No. 3 to "Kwai" and "Dunkirk".'

"'Nurse' was the next in the series and this is too recent even to comment on with a show of modesty. All I can say is that it was the thrill of my life when it took No. 1 place, a thrill which can never be equalled because it can never happen again for the *first* time. The picture had a highly personal flavour for me because my wife was a nurse for seven years and *almost* everything in the picture has actually happened in real life.

Exaggerated Rumours

"Nothing could have been easier from the research view-point. When I ran out of ideas all I had to do was to shout downstairs to former Staff Nurse Robinson: 'Well, what else funny happened to you?'

"This proves that it's as well to be on speaking terms with your wife. It also explains the greatly exaggerated rumours that I went back to school for 'Teacher,' and to gaol for 'Constable.'

"I've never thought greatly about my 'personal approach' to screen writing. I suppose, primarily, I'm interested in people. The characters stimulate me. I try to imagine what they were like before the picture opened; what they will do when the picture has ended. I build up a series of mental pictures and when I'm lucky I can get audiences to see them too.

Particular Aspect

"This still applies when I am scripting another author's book, or play. I establish with the producer the reason he bought the property. It might be the story as a whole; it may be just one filmic gimmick it contains; it could be the characters who fascinate him. Having once fixed the particular aspect he wants to develop I give myself up almost solely to the characters.

"A short treatment of the story line follows, with an assessment of the characters. By the time I have got into master scene form, the story has so engaged my attention I can't wait to start the script proper.

"When I was freelancing second features and co-features, scripts never took longer than two to

continued on page 32

BKS hears characteristics of . . .

THREE FAST NEW COLOUR STOCKS

THREE NEW colour film stocks of much increased speed were announced by representatives of Kodak Ltd. at a BKS meeting last month. One is a 35mm. stock of double the former speed, and the others are 16mm. stocks showing still greater speed increase.

A. F. C. Hirst explained the need for faster film stocks; modern large sets need fast stocks to reduce the lighting costs and increase comfort for those working on the set. Larger negative materials require longer focus lenses, therefore working at smaller aperture for the same depth of field.

The new stock, Eastman Color 5250, has twice the speed of 5248. It has the same emulsion structure, and also incorporates automatic colour masking. A new yellow-forming coupler is used which has less absorption to green light. The stock is balanced to a colour temperature of 3200deg.K, and has an exposure index of 50. When used in daylight with an 85 filter, the exposure index is 32. A typical exposure would be 200 foot-candles at *f*/2.8.

Granularity

It is processed in the same solution as 5248, and shows no significant increase in grain. However, prints from 5250 using a specular light source may show a slight increase in granularity.

The spectral sensitivity of the new stock is slightly changed, the maximum green sensitivity being shifted towards the blue. Sensitometric exposure to a neutral density shows that the new film has less blue density and slightly more green and red density, and will therefore need a slightly different printer balance.

A test film showed excellent results, particularly in scenes of London's Christmas decorative lighting, which, said Mr. Hirst, had been shot at *f*/1.7 or *f*/1.5.

16mm. Reversal Film

B. J. Davies, BSc., A.Inst.P., introduced two new 16mm. reversal colour films, designed to achieve a compromise between high speed and low grain, giving high definition and good colour quality. They were Eastman Color reversal daylight film Type 7257, and Type B No. 7258. The emulsion arrangement is identical with that of previous stocks; both types are perforated to a pitch of 0.2994in.

An advantage in processing is that no physical removal of the backing is necessary. The processing of the two films is identical, but differs from that of normal Eastman Color; the processing temperature recommended is 75deg.F instead of 80deg., and there are differences in the composition of the first developer. Either may be printed on Kodachrome 5269, or on a colour inter-negative 7270 to normal Eastman Color print film.

Type 7257 has an exposure index of 160 ASA to daylight; it is not recommended for tungsten light owing to the loss of speed—the index is only 20 instead of 32, as before. Type 7258 is balanced for 3200deg.K., and the index is 125 ASA. To daylight, using an 85B filter, the index is 80, and the same speed is secured to arc lighting, a BY1 filter being needed over the lamps and an 85B on the camera. Both films should be exposed to a contrast range not exceeding 1 to 2 or 1 to 3

The new stocks are 2½ camera stops faster tha Kodachrome, a fact which was demonstrated b exposure values given for a test film.

Replying to R. F. G. Chase, Mr. Davi thought the new stocks might have a slight harder emulsion than Kodachrome. If the n stocks were processed in the same baths as earl types, there would be a drop in contrast and l of speed, and possibly a slight difference colour.

Replying to Malcolm V. Hoare, H. E. B. Gr shaw explained that the new emulsions cont chemicals which are liable to poison a develo used for normal Kodachrome. Mr. Davies sta that the new stocks would be available early the New Year.

In answer to a question by H. S. Hind, r. Davies explained that before 1951 all safety film base had a high shrinkage rate, and when perforated to a pitch of 0.3in. it shrank to the right pitch for printing on Bell and Howell printers. Modern film base has a very low shrinkage and therefore must be perforated to a shorter pitch of 0.2994in. to produce acceptable results when normally printed.

Special service for high speed

THE limited uses for very high speed films present economic and technical difficulties to the laboratory when considering either dual purpose equipment, or the installation of a processing machine exclusively for a low volume product.

It was with these problems in mind that experimental tests were carried out by Colour Film Services, Limited, extending the development of normal Ektachrome Type 7255. Initial sensitometric tests using two different emulsions demonstrated that very little change in characteristic occurred up to an ASA rating of 100 for use with tungsten illumination.

Photographic tests using a different emulsion again have confirmed the earlier sensitometric tests and, on projection, these show that the technique can successfully be applied rating the film at either 50 or 100 ASA to tungsten illumination.

For comparison purposes, a full range of exposure tests was carried out in triplicate using the same light intensity. The lighting intensity for normal processing was designed to give correct exposure at *f*5.6.

Comparing the following three examples when printed on to Kodachrome 5269, the picture quality is almost identical, although there is a very slight increase in grain the further development is forced. The latitude of the film also shows that over or underexposure of one full camera stop will provide satisfactory print quality.

Colour Film Services is offering this new service immediately. However, it must be appreciated that the effects obtained upon the emulsions tested may not apply equally to all emulsion batches, and therefore intending users should expose a test length of film on the particular emulsion to be treated in this way in order to ensure that correct picture quality will be obtained.

STUDIO SOUND IS CRITICISED

PROJECTIONISTS and projection engineers were critical of the quality of sound recording in the studio, when last month W. G. Altria, Hon.FBKS, editor of the KINE., conducted a BKS Open Forum meeting.

J. M. Carson, sound engineer, CMA, pointed out that the cinema was the pioneer of good quality sound reproduction, but the domestic market is now catching up, and it is absolutely necessary that all recording and reproduction should be first-class. Equipment must be maintained in first-class order.

N. Mole, of ABC, thought the quality of sound in the theatre was as good as the recording; much, he thought, can still be done to improve optically recorded tracks. Recently, he said, four theatres played a pre-release, and all complained that intelligibility in certain parts was zero, and he had to expect trouble from every theatre where the film was played.

A. W. Watkins, chief of sound at MGM Studios, suggested that the fault might be either in the original recording or in the processing. He was sometimes shattered at the difference between a magnetic recording and the optical track. Sound engineers are trying to persuade production people to do something abo dialogue—to stop the throwing away of lin and bad delivery.

Replying to a suggestion that magnetic und should replace optical in the cinema, E. Fielding (ABC) urged that there must f be industry-wide acceptance of standards. At ome stage in the production the sound track uld be heard by people who are not steeped the production.

A member suggested that magnetic rec ling might have been responsible for a lowerin of standards; with optical sound everything had to be tip-top on the track, and more car was taken with the original.

Mr. Carson commended at least two c the studios which no longer assess sound qual in the studio theatre, but in a normal cinema. He agreed that multi-channel sound demands ter acoustic conditions in the cinema.

Another matter of studio interest disc ed was the standardisation of aspect ratio in duction. R. J. T. Brown, DSC, BSc., FI stated that the BKS has taken up this m with the BFPA, who are urging their meml to adhere to the British standard.

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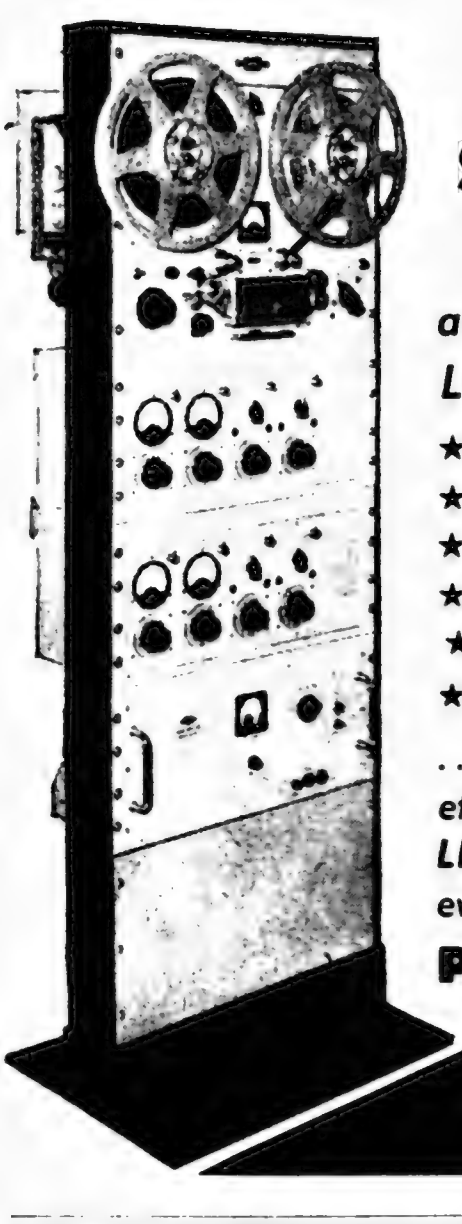

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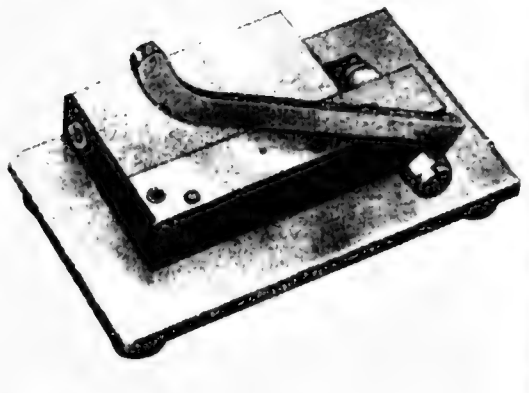

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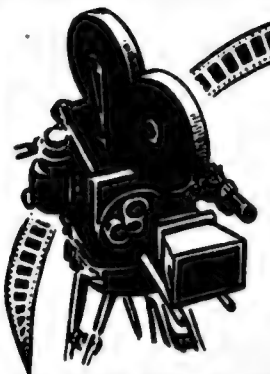

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THE CREWS BEHIND THE FILMS—continued

W[illi]hurst; 3rd asst. director: Carl Mannin; C[ontin]nuity: Yvonne Richards; Lighting camera-m[an]: Desmond Dickinson; Camera operator: Ja[ck] Atcheler; Focus operator: Ronald Fox-Ro[we]s; Clapper/loader: Peter Macdonald; So[und] mixer: Paddy Cunningham; Boom operator: Ken Ritchie; Sound camera operator: Jack Sn[ow]; Sound maintenance engineer: George Wi[ll]ows; Stills: Eric Gray; Publicist: Geoff Fre[em]an; Make-up: Stuart Freeborn; Hair-dre[sse]r: Barbara Barnard; Wardrobe mistress; Fre[da] Gibson; Wardrobe asst.: Ray Beck; Art dire[cto]r: John Blezzard; Draughtsman: David Cat[ch]: Property buyer: Harry Parr; S/By carpen[te]r: A. G. Long; S/By stagehand: G. Routledge; S/By grip: R. Jones; S/By plasterer: C. Parfitt; S/By painter: E. Piltcher; S/By rigger: D. [Ko]szarawara; Chief floor electrician: Frank Rob[er]tson; Editor: Oswald Hafenrichter; 1st asst. editor: Alan Corder; 2nd asst. editor: Lois Gray.

THE SIEGE OF SIDNEY STREET
Tempean Films at Ardmore

Producer/director: Robert S. Baker; Lighting cameraman: N. M. Berman; Production manager: R. C. Liles; 1st asst. director: Peter Manley; 2nd asst. director: Charles Blair; 3rd asst. director: Grainne O'Shannon; Continuity: Phyl Crocker; Production secretary: Silin O'Rourke; Camera operator: Chick Waterson; Focus: J. R. Vidgeon; Clappers/loader: D. Fitzgerald; Sound mixer: Sid Wiles; Boom operator: Brendan Redmond; Sound camera operator: Liam Saurin; Maintenance engineer: Bill O'Neill; Grips: Bill Robinson; Camera maintenance: George Hill; Stills cameraman: Roy Byrne; Make-up: Jill Carpenter; Hairdressing: Betty Sheriff; Art director: William Kellner; Set dresser: Freda Pearson; Special effects: Cliff Richardson; Property buyer: Maureen Roche; Wardrobe master: Jim Dunlevy; Wardrobe asst.: Eileen Long; Editor: Peter Bezencenet; Asst. editor: Jeanne Henderson; Production accountant: Roddy Smith; Construction manager: Bill Green; Chief draughtsman: D[enis] Byrne; Publicity: Edna Tromans; Property master: Noel Coade; Chief electrician: Te[rry] Chapman; Construction manager (studio): Peter McGoldrick; Studio manager: P. L. Kendrick; Asst. studio manager: Justin Collins.

D[OCT]OR IN LOVE
P[ath]é at Pinewood

[Pro]ducer: Betty Box; Director: Ralph T[hom]as; Production manager: Charles Orme; [1st] asst.: Stanley Hosgood; Art director: M[ich]ael Carter; Editor: Alfred Roome; Publicity: Robert Herrington; Lighting cameraman: E[ric] Steward; Camera operator: James Bawd[en]; Sound mixer: Dudley Messenger; Con[tinu]ity: Gladys Goldsmith; Dress designer: Y[vo]nne Caffin.

S[ON]GS OF THE DESERT
A[sso]ciated British at Elstree

P[ro]ducer: Gordon Scott; Director: John P[aul] Carstairs; Production manager: Victor P[ike]; Production secretary: Muirne Matheson; 1[st] asst.: Ross Mackenzie; 2nd Asst.: Gordon G[ra]nt; 3rd Asst.: Bill Cartlidge; Continuity: J[ea]n Randell; Lighting cameraman: Gilbert T[ay]lor; Camera operator: Val Stewart; 1st C[am]era asst.: Kelvin Pike; Still: Ronnie P[ar]rim; Sound mixer: H. Bird; Boom operator: Don Wortham; Sound camera operator: J[oh]n Ryan; Sound camera maintenance: D. Arundell; Asst. boom operator: K. Osborne; Art director: Bob Jones; Asst. art director: Ronald [Ha]nton; Draughtsman: Alan Tomkins; Wardrobe mistress: Eileen Sullivan; Wardrobe asst.: Mrs. Dove; Make-up: Bob Clark; Hairdresser: A. G. Scott; Unit publicity representative: Mike Russell; Editor: Richard Best; 1st asst. editor: E. Catchpole; 2nd asst. editor: Jerry Kliman; Dubbing editor: Arthur Southgate; Property buyer: Charlie Sutton; C/h electrician: Steve Birtles.

THE MAN WHO COULDN'T WALK
Bill and Michael Luckwell at Walton

Co-producers: Bill and Michael Luckwell; Director: Henry Cass; Lighting cameraman: Jimmy Harvey; Production manager: Clive Midwinter; 1st asst. director: Frank Hollands; 2nd asst.: Barry Melrose; Camera operator: Gus Drisse; Production secretary: Josephine Knowles; Continuity: Splinters Deason; Focus puller: Brian Cummins; Art director: John Earl; Draughtsman: Jim Morahan; Sound mixer: John Mitchell; Boom operator: Tom Buchanan; Sound camera operator: Fred Newton; Make-up chief: Jimmy Evans; Hairdresser: Joyce James; Wardrobe mistress: Brenda Gardner; Stills: Norman Hargood; Production accountant: Kay Luckwell; Editor: Bob Hill; Construction manager: Wally Smith; Electrician: John Richards; Production buyer: Jack Elliott.

THE WORLD OF SUZIE WONG
Paramount on Location in Hong Kong and at MGM Boreham Wood

Producer: Hugh Perceval; Director: Jean Negulesco; Cameraman: Geoffrey Unsworth; Art director: John Box; Asst. art director: Roy Rossotti; 1st asst.: Gus Agosti; Producer's asst.: Maggie Shipway; Prod. cashier: Bill Batholomew; Prod. manager: R. L. M. Davidson; Prod. secretary: Pat Moon; 2nd asst.: David Bracknell; Dress designer: Phyllis Dalton; Cameraman (2nd unit): Cyril Knowles; Camera operator: Ces Cooney; Focus: Denis Lewiston; Focus (2nd unit): Chick Anstiss; Clapper: Peter Hazel; Clapper (2nd unit): Geoffrey Holsgrove; Publicity: Doreen Wood; Camera mechanic: Victor Potter; Sound mixer: Gerry Turner; Sound camera operator: Michael Hickey; Boom: Godfrey Bowen; Maintenance: Michael Bassett; Make-up: Neville Smallwood; Hairdresser: Bill Griffiths; Stills: Bert Cann; Wardrobe mistress: Betty Adamson; Wardrobe master: John Briggs; Grip 1: Leslie Kelly; Grip 2: Walter Wheatley; Producer's secretary: Jennifer Halford; Continuity: Angela Allen; Carpenters: Frederick Bennett, Frederick Risdale; S/hand: Edmund Bourke; Rigger: Reginald Ebdon; Painter: William Finn; 1st prop.: Thomas Welsh; 2nd prop.: Thomas Ibbetson; Chief electrician: Cyril Cambridge; Artist: Tom Keogh.

SONS AND LOVERS
20th-Fox at Pinewood

Producer: Jerry Wald; Director: Jack Cardiff; Production manager: Teddy Foster; Location manager: Geoff Haine; Production secretary: Phyl Russell; Asst. director: Peter Yates; 2nd asst. director: Jake Wright; 3rd asst. director: Ernest Lewis; Continuity: Angela Martelli; Lighting cameraman: Freddie Francis; Operator: Dennis Coop; Focus: Ronnie Maasz: Focus: Bernie Ford; Clapper/loader: Michael Rutter; Sound mixer: Peter Handford; Sound camera operator: Simon Kaye; Boom operator: Gus Lloyd; Maintenance: Austin Partridge; Production designer: Tom Morahan; Asst. art director: Lionel Couch; Chief draughtsman: Maurice Pelling; Draughtsman: R. C. Dorman; Draughtsman: Michael Knight; Property Buyer: John Higgs; Wardrobe designer: Maggie Furse; Wardrobe master: John Brady; Wardrobe mistress: Laurel Staffel; Make-up artiste: H. Fletcher; Make-up artiste: Basil Newall; Hairdresser: Stella Rivers; Stills cameraman: Norman Gryspeerdt; Casting director: Nora Roberts; Publicity director: Enid Jones; Production accountant: Arthur Hall. *2nd Camera Unit:* Lighting cameraman: Bob Huke; Focus: John Morgan; 2nd focus: Peter Hurst; Construction manager: Jock Lyle; S/by Carpenter: D. Whelan; S/by stage hand: C. Manning; S/by painter: S. Hollis; S/by rigger: P. T. Hughes; C/H prop.: Harry Townend; C/hand electrician: Bill Walpole; Grips: Bob Dixon.

TOUCH IT LIGHT
Criterion at Twickenham

Producer/director: Lewis Gilbert; Association producer: John Dark; Production manager: Morris Aza; Production secretary: Doreen Jones; 1st asst. director: Jack Causey; 2nd asst. director: David Tringham; 3rd asst. director: Max Kemp; Continuity girl: Shirley Barnes; Publicity director: Jean Garioch; Lighting cameraman: John Wilcox; Camera operator: Dudley Lovell; Focus: Geoffrey Glover; Clappers/loader: Douglas Milsone; Grip: James George; Art director: John Stoll; Art dept. asst.: Josie Macavin; Production buyer: Joan Croft; Wardrobe master: Ernest Farrer; Make-up chief: James Hyde; Editor: Peter Tanner; 1st asst. editor: Peter Weatherley; 2nd asst. director: Maureen Lyndon; Stills cameraman: Cyril Stanborough; Production accountant: Ron Cook; Sound recordist: T. D. Goghan; Boom operator: F. A. Tomlin; Sound operator: R. Smith; Sound maintenance: R. Longstaff; Sound supervisor: Steve Dalby; Construction manager: Sydney Payne; Chief electrician: Reg Hill; Property master: Tommy Fletcher; Master painter: Ted Gordon; Master plasterer: Harry Smith.

MAKE MINE MINK
J. Arthur Rank Productions Limited at Pinewood

Producer: Hugh Stewart; Director: Robert Asher; Production manager: R. Denis Holt; 1st asst. director: Bert Batt; 2nd asst. director: Ian Goddard; 3rd asst. director: Terry Clegg; Continuity: Penny Daniels; Production secretary: Maureen Hensby; Producer's secretary: Shirley Johnson; Lighting cameraman: Reg Wyer; Camera operator: H. A. R. Thomson; Focus operator: Steve Claydon; Clapper/loader: David Kelly; Sound mixer: C. C. Stevens; Sound camera operator: Ron Butcher; Boom operator: Tony Cripps; Asst. boom operator: Roy Charman; Art director: Carmen Dillon; Chief draughtsman: Robert Laing; Draughtsman: Alan Fraiser; Set dresser: Vernon Dixon; Property buyer: Ronald Quelch; Costume designer: Anthony Mendelsohn; Gentlemen's wardrobe: Bert Brown; Ladies' wardrobe: Margaret Lewin; Hairdresser: Biddy Chrystal; Hairdresser: Olga Angelinetta; Construction manager: Ronald Udell; Publicist: Brian Doyle; Stills: Albert Clarke; Cost Accountant: Steve Fallon; Cost clerk: Len Barnard; Make-up: W. T. Partleton; Make-up: John Webber; Grip: Ted Lockhart; Editor: Roger Cherrill; 1st asst. editor: Jack Gardner; Chief floor electrician: John Swann; 2nd C/H electrician: Harold Cooke; C/H supervising carpenter: Bob

continued on page 32

NEW EQUIPMENT

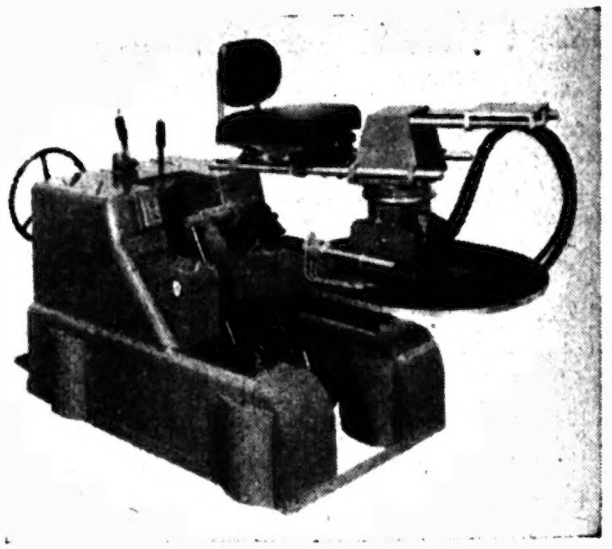
A versatile crab dolley

ADDITION to the range of Mole-Richardson studio equipment is the Gromax crab camera dolley, which will carry the weightiest film or television camera, and provides motorised movement for tracking, crabbing and elevating.

The dolley is mounted on four pairs of rubber-tyred wheels, and a control lever has three positions: the first position locks the wheel for straight tracking; the next position gives motor-car type steering, and in the third position the four pairs of wheels are coupled together for crabbing. The wheels turn to an angle of 90 degrees, so that the dolley will turn in its own length.

The apparatus is driven by an operator standing on the platform at the rear and steered by a hand wheel. Should he jump off, the dolley will stop immediately, thanks to the safety pedal, which also controls speed. The driving motor runs on 110V DC, but a rectifier is built in enabling it to be run on AC mains.

The crane arm is operated hydraulically from a second lever, and allows the lens height to be varied at any desired speed, from approximately 3ft. 3in. to 7ft. 10in. from the floor. The hydraulic pump is operated completely automatically.



Mole-Richardson's new Gromax crab dolley is designed to turn in its own length

Both camera height and camera rotation are controlled by the camera operator. A control handle fits over the panning arm of the camera and a twist-grip gives up or down movement. To rotate himself and the camera, the operator paddles himself around on the foot-board, and can turn through 360 degrees.

A feature of the dolley is its silence in operation. Even the hydraulic pump may operate during a take, since it is inaudible.

WRITER IN PROFILE—continued

three-and-a-half weeks. Today I take three months and my first script is rarely accepted.

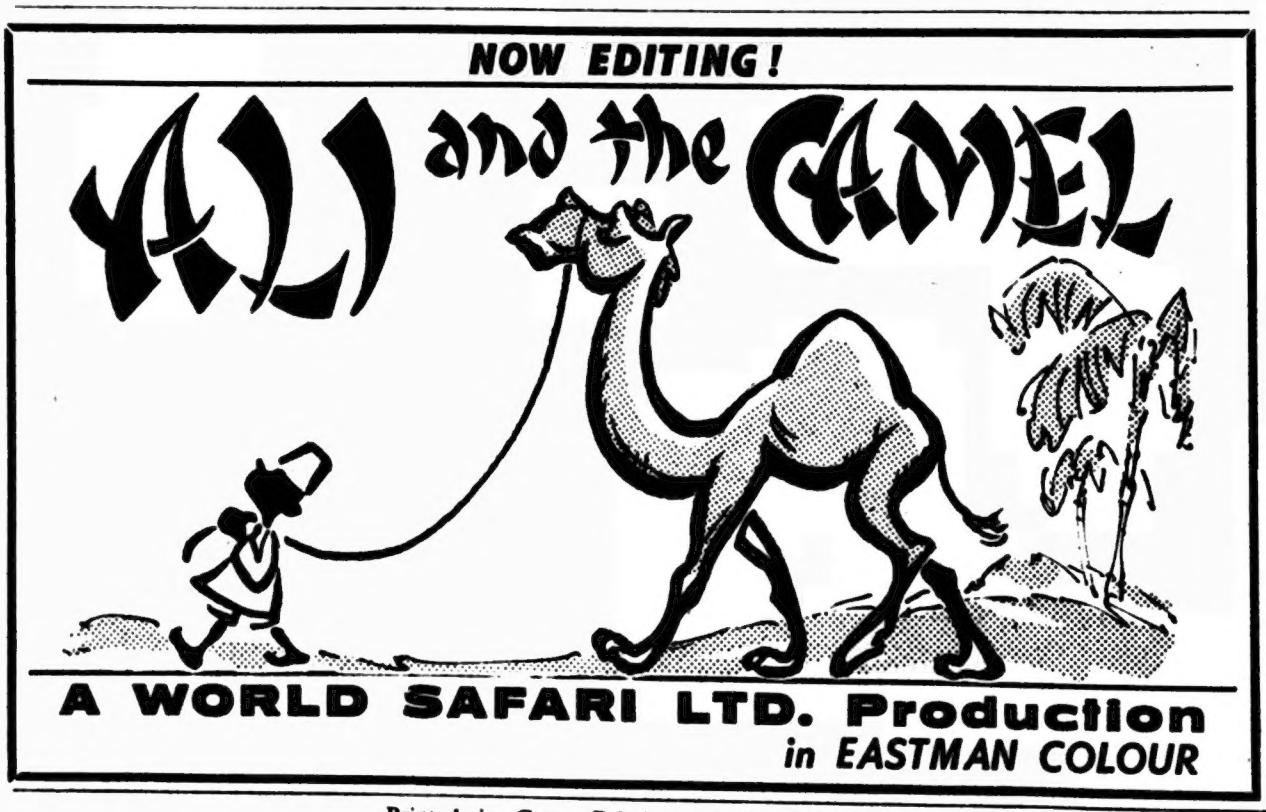
"A change of character may be asked for, sequences may be put in or taken out. Peter Rogers and director Gerry Thomas are ruthless with my work . . . just as they are with their own. And I must admit every change they have asked for has been right.

"I've never planned my career. I've never had — and never will, I suppose — the foresight to say to myself with narrowed eyes: 'Now's the time for comedy, or thrillers, or war pictures' and switch to the trend foreseen. It's all just happened.

"I've been fortunate in being associated with people who do know about such trends, and even more fortunate that these people have entrusted me with their scripts.

"Don't take this as modesty, however. I believe I have the shiniest and most aggressive ego in the industry — not least of all because I consider myself an all-round writer. I'd tackle a blank-verse drama about a Polynesian shepherd as blithely as I hope to sail into the subsequent 'Carry Ons.' But I wouldn't have — and never will — the slightest conception of what makes box-office successes.

"As I said I've never planned anything. It's all just happened."—B. E.



THE CREWS BEHIND THE FILMS—continued

Coates; S/By carpenter: H. Newbery; S/By rigger: J. W. Lacey; S/By stagehand: R. Buchamp; S/By painter: Jimmy Carroll; C/h S/By property: P. Weymouth; C/h set dresser: M. Rowe.

THE CONCRETE JUNGLE
Anglo Amalgamated at Merton Park

Producer: J. R. Greenwood; Associate producer: J. P. O'Conolly; Director: Joseph Losey; Production manager: W. Shore; Production secretary: Doris Prince; 1st asst. director: Buddy Booth; 2nd asst. directors: N. C. V. Miller, Timothy Burrill; 3rd asst. director: J. Quested; Continuity: Pamela Davies; Lighting cameraman: Robert Krasker; Camera operator: John Harris; 1st camera asst.: Peter Jessop; Camera maintenance: Ted Worringham; Stills: Eddie Orton; Sound recordist: Sid Rider; Boom operator: Tom Otter; Sound camera operator: Arthur Vincent; Sound maintenance (location): Fred Goodes; Asst. boom operator (studio): David Dowsett; Editor: Geoffrey Muller; Chief electrician: Jim Axtell; Floor electrician i/c: Frank Ives; Property Buyer: A. E. Waters; C/h props: Tom Erley; Transport: Bill Booth: Asst. editor: Brian Blamey; Dubbing editor: Derek Holding; Art director: Scott MacGregor; Asst. art director: Len Townsend; Art dept. draughtsman: John Graysmark; Make-up supervisor: George Partleton; Make-up asst.: Jack Craig; Hairdresser: Helen Penfold; Wardrobe supervisor: Ron Beck; Wardrobe mistress: Laura Nightingale; Casting director: Ronnie Curtis; Construction manager: Eddie Turner.

TUNES OF GLORY
Colin Lesslie at Shepperton

Producer: Colin Lesslie; Director: Ronald Neame; Executive producer: Albert Fennell; Production manager: Patrick Marsden; 1st asst. director: Colin M. Brewer; 2nd asst. director: Patrick Clayton; 3rd asst. directors: Michael Stevenson, Terry Lens; Unit runner: Ian Whitcomb; Continuity: Rita Davison; Production secretary: Maureen Whitty; Lighting cameraman: Arthur Ibbetson; Camera operator: Austin Dempster; Camera focus: Johnny Jordan; Clappers/loader: Malcom Winson; Production accountant: Charles Wilder; Chief make-up artist: Harry Frampton; Hairdresser: Barbara Ritchie; Dress designer: Joan Bridcott; Wardrobe master: Charles Guerin; Wardrobe mistress: Dulcie Midwinter; Sound mixer: Bert Ross; Boom operator: John Salter; Sound camera operator: Douglas Barnett; Maintenance engineer: Ernie Cousin; Art director: Wilfred Shingleton; Asst. art director: Martin Atkinson; Set dresser: Geoff Tozer; Draughtsman: Tony Woolard; Draughtsman: John Hoesli; Draughtswoman: A. Talbut; Scenic artist: A. J. Van Montague; Property Buyer: Terry Parr; Stills: Ted Reed; Editor: Anne Coates; 1st asst. editor: Desmond Logden; 2nd asst. editor: Chris German; Publicist: Geoff Freeman; Publicist: Vic Betts; Technical adviser: James Kennaway; Unit car and driver: Frank Mummery; S/By floor props: Johnny Feehan; S/By C/h electrician: Archie Dossie; S/By carpenter: A. Blackshaw; S/By hand: J. Savery; S/By grip: F. Howard; S/By plasterer: C. Edney; S/By painter: L. Marchant; S/By rigger: P. McGreal.

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PRODUCTION -continued

eek, to all those who believe in capital nishment."

The subject, for United Artists release, is part the revised production plans by Knightsdge Films, the production partnership headed Neame, John Bryan and Albert Fennell.

"For three people to concentrate on one film n extravagant waste of manpower," said me, "so we each intend to concentrate on ividual productions for the company."

John Bryan is planning a subject with Norn Wisdom and Ronald Neame hopes to llow "We, the Accused" with a series for levision.

\+ + +

AN INTERESTING addition to production facilities was officially opened last week.

The City of London Recording Studios at Osborn House, Osborn Street, Aldgate, is owned by Southern Cross Africa, Ltd., and is a venture shared by three men, Brian Dempster, who is deeply interested in the dissemination of radio programmes to South Africa; Roger Blaxter, who looks after the administrative work; and Bernard Mattimore, who is the recording engineer.

Out of the basement of the house they have contrived a small studio (about 16 x 10 x 10ft.) and control room, which is used to record eight radio drama programmes per week, each of which is dubbed into four different languages and then sent to Africa.

Adjoining is a very much larger studio, used for band recordings; here the control room equipment includes Ampex apparatus.

Future plans at the studio include conversion of the first floor of the building into a film studio suitable for television work and music recording.

\+ + +

THE Raymond Stross-DRM production, "A Terrible Beauty," has been re-titled "The Night Fighters."

Directed by Tay Garnett "The Night Fighters" features Robert Mitchum, Dan O'Herlihy, Anne Heywood and will be released shortly by United Artists.

WORLD MARKETS -continued

is taking power to make non-repayable grants of up to £500,000 in the first five years.

Commenting on the measure the President of the Theatre and Cinema Association, James Brennan, said that while the government was planning to make grants to the TV service, it was collecting money from the cinemas in entertainments tax. "That any industry should subsidise its rival is clearly absurd. We recognise the entertainment value of TV, and we are seeking an opportunity to compete with it on equal terms through the abolition of entertainments tax."

It was anticipated that this view would receive a strong airing at the meeting of exhibitors in Dundalk on Tuesday, January 26; several members of The Dail and Senate (Parliament) had promised to attend to hear the exhibitors' case.

\+ + +

THE 2,300-SEATER Adelphi, controlled by ABC, has been celebrating its 21st birthday in a big way. According to manager Harry Lush, who has been with the cinema for 17 of its 21 years, admissions have totalled over 30,000,000.

Fifteen of the present cinema and restaurant staff of 93 have been with the Adelphi since it opened. The anniversary received plenty of recognition in the press and the *Sunday Independent* organised a contest to name the best of 20 films selected from the Adelphi screenings over the 21 years.

\+ + +

"THE LAST ANGRY MAN" (Columbia) opened its European premiere at the Metropole, Dublin, recently to some excellent reviews and it also established a record by being the first picture to be named by the National Film Institute as "Recommended." The introduction of this new category should benefit showings in provincial areas in Ireland.—**Maxwell Sweeney.**

At Poplar Boys' Club, C. J. Latta is seen presenting Variety Club's James Carreras Trophy to its winner, the centre's best all-round boy of the year. He is watched by (left to right) Jack Goodlatte, Chief Barker Monty Berman, Arthur Boor, the Poplar leader and Irving Allen. During the evening A. G. Boyd Gibbins, son-in-law of Mr. Latta, donated £1,000 towards the club building fund

Ulster NATKE seeks TV pay rise

BELFAST.—Northern Ireland NATKE has passed a resolution calling on its executive to make an immediate claim for a substantial wage increase for all TV workers.

The resolution, which also requests an immediate claim for a reduction of the present 44 hour week to 40, says that there should be a shorter working week because the day-to-day intensity of television imposes a great strain on workers.—**S. Gordon Duffield.**

TELEVISION—contd.

Churchill series to either the BBC or ITV companies.

The vice-president of Screen Gems also revealed that he was about to negotiate with British contractors and the BBC for the distribution rights of some of their top drama, documentary and comedy programmes.

"Obviously we will be selective, but I have seen many UK shows which I feel would go down well in the States and, with our great selling experience, we should have no difficulty in bringing back plenty of dollars to the various programme companies whom we represent."

It is possible that by this method Burns and Screen Gems may also receive a little favoured nation treatment when it comes to the proposed sale of some of their new American shows. Certainly when I left Burns he seemed highly optimistic for the future.

TRADE SHOWS

LONDON

February 1:
Cover Girl Killer (A). Eros. Harry H. Corbett. Hammer Theatre. 2.30 p.m.
The Jailbreakers (A). Anglo Amalgamated (and The Dover Road Mystery). Hammer Theatre. 10.30 a.m.
Bed of Grass (X). Gala. Anna Brazzou. Cinephone. 2.30 p.m.

February 2:
Moment of Danger (A). Warner-Pathe. Warner. 10.30 a.m.
Girls of Latin Quarter. E. J. Fancey. Jill Ireland. Studio One. 9.30 a.m.
As Long as the Heart Beats. New Realm. O. E. Hasse. Studio One. 9.30 a.m.
Stars (A). Plato. Sasha Krusharska (and New Germany). Crown Theatre. 10.30 a.m.
The Love Specialist. Grand National. Hammer Theatre. 10.30 a.m.

February 3:
Once More, With Feeling (A). Columbia. Columbia, Shaftesbury Avenue. 10.30 a.m.
The Big Hunt (U). MGM. Own Theatre. 10.30 a.m. and 2.30 p.m. (preceded by Sunny Harvest).

MANCHESTER

February 4:
Our Man in Havana (A). Columbia. Alec Guinness. Odeon. 10.45 a.m.

LATE EXTRAS (LONDON)

January 28:
Kruschev Man of Peace (U). Gala. Berkeley, Tottenham Court Road. 10.30 a.m.

January 29:
Life is a Circus. British Lion. Studio One, 10.30 a.m.

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SITUATIONS VACANT (contd.)

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SITUATIONS VACANT (contd.)

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